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Preparation for Pronunciation Work: A Guide for ESL Teachers

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Preparation for Pronunciation Work:

A Guide for ESL Teachers

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for the Master of Arts in Teaching degree
at the School for International Training, Brattleboro, Vermont.

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Abstract:

This paper focuses on a way of working with pronunciation in the ESL classroom. While a look at pronunciation as a part of communication from a physiological viewpoint is given in the first part, the main focus of this paper is a way of working with pronunciation that may be used by ESL teachers. It will serve as a resource guide by listing sounds produced in the English language, describing how the sound is produced, and providing possible ways ESL teachers can teach production of the sound. The final part of the paper focuses on a framework for teaching sounds. To illustrate this framework, I use one sound as an example and provide materials for teaching pronunciation of the sound.

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Introduction

As a result of my experiences as a speech therapist and a student enrolled in a teacher training program of ESL, I feel that I have been able to formulate a personal approach to teaching which includes my assumptions on learning, teaching, and language. I have been exposed to various approaches, methods, and techniques used in teaching English as a Second Language. I have been able to examine the major features of the phonological and syntactic systems of English so as to gain an understanding of what a non-English speaker must learn in order to be able to speak English. As a result of my exposure in these areas, I have discovered certain aspects in teaching English as a Second Language which draw on my background as a speech therapist.

I think that the teaching of pronunciation is a necessary part for all teachers of a second language to consider in their teaching. I agree with Malmberg's idea concerning the pronunciation of foreign language:

The teaching of foreign languages is a field in which phonetics has a great practical importance. Anyone wishing to learn to pronounce a foreign language properly will first have to acquire the mastery of a large number of new articulatory habits. He must accustom himself to articulate the foreign sounds exactly as native speakers do in the language and not to continue using habits peculiar to his native language.¹

As a speech therapist, it was necessary for me to take courses in phonetics. A great deal of my training focused on learning to listen to the form as well as the content of speech. I was expected to be able to analyze speech, to locate speech sounds which deviated from the norm, to retain and scrutinize their nature, and to discriminate the amount of difference from the standard norm. Hopefully, I was able in my work to

note the tiny changes in utterance which show progress and recognize the slow, gradual approximations which at times are the only evidence of improvement. In working with articulation, I found it necessary to help the student become aware of the degree to which his utterances deviated from the norm. I can see where this knowledge plays a key role in my working with pronunciation in the ESL classroom.

I feel that my background in speech therapy has and will continue to help me in my pronunciation work in ESL. Since I believe that pronunciation is an important aspect in teaching ESL, Preparation for Pronunciation Work: A Guide for ESL Teachers is a project which focuses on a way of working with pronunciation. This project is composed of three parts. Part I is a look at pronunciation as a part of communication from a physiological viewpoint. This viewpoint will be based on knowledge gained from my background in speech therapy. Part II, which is the major focus of this project, presents a way of working with pronunciation that may be implemented by ESL teachers. It will serve as a resource guide by listing sounds produced in the English language, describing how the sound is produced, and providing possible ways ESL teachers can teach production of the sound. In Part III, I plan to focus on a particular sound in order to provide a framework showing how sounds can be taught incorporating a structural process with the materials being provided to illustrate this process. Included in the process are ear training and production of the sound in isolation; in syllables; in the initial, medial, and final position of words; in sentences and reading; and in poems and stories. My audience for Parts I and II of this project is ESL teachers interested in working on pronunciation with either adult

or child learners. Although Part III is focused primarily on ESL teachers working with children, most of the materials can serve as ideas for working with adults.

Part I:

A Look at Pronunciation as a Part of Communication

from a Physiological Viewpoint

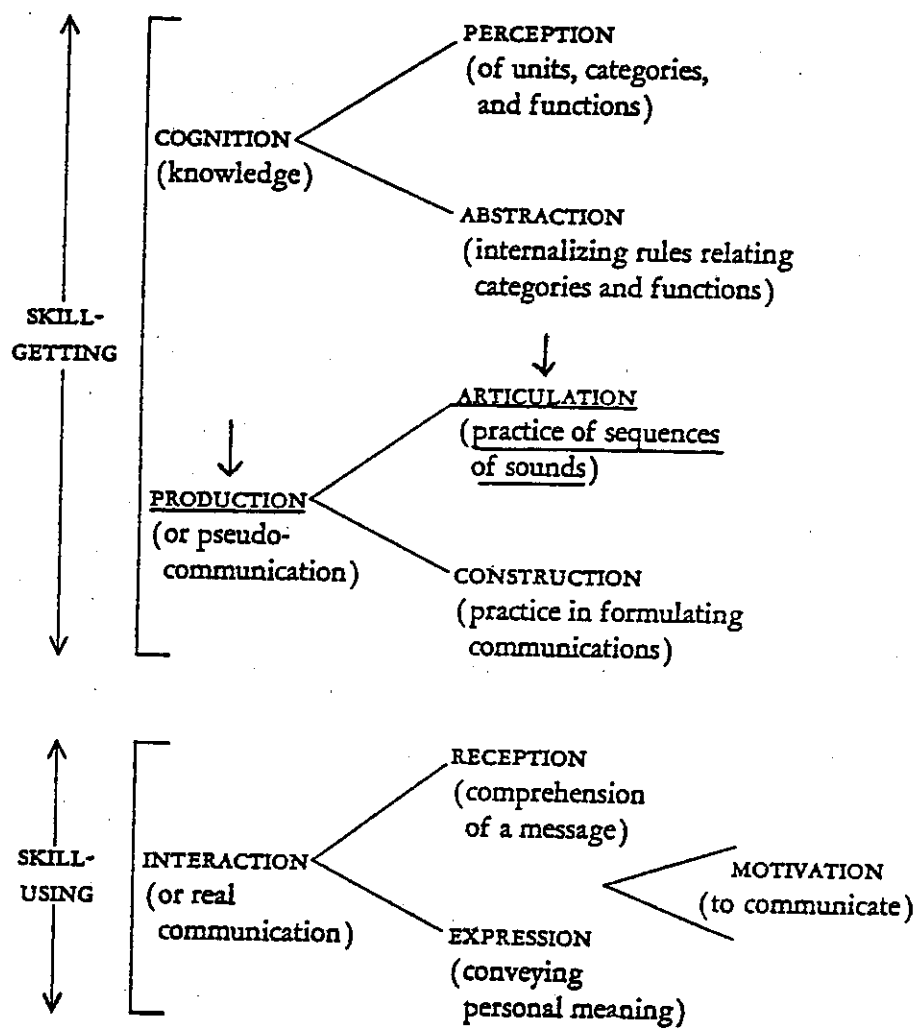
In Part I of this project, I plan to look at pronunciation as a part of communication from a physiological viewpoint. In their book, A Practical Guide to the Teaching of English as a Second or Foreign Language, W. Rivers and M. Temperley present a schema to show the essential processes involved in learning to communicate.² My focus throughout this project will be on the production-articulation (practice of sounds) aspect of the communication process shown in their schema illustrated on page 7. I will discuss the physiological viewpoint in terms of how speech sounds are produced.

Speech is the faculty of expressing thought by means of spoken words which are composed of differentiated speech sounds emitted by voluntary action of the organs of speech. Of what are speech sounds composed? How are they produced? What happens in the vocal mechanism to make these sounds audible to the ears of the listener?³

To understand the answers to the above questions, I feel that it is important to be aware of communication in speech terms that are taken from a physiological viewpoint. As one becomes familiar with this information, it should be possible to see what is actually necessary for an individual to produce the differentiated speech sounds. "Physiologically, the communicative process can be described in six steps: innervation, respiration, phonation, resonance, articulation, and hearing."⁴ A brief look at each function follows:

1. Innervation: The central nervous system (consisting of the brain and spinal cord, to which sensory impulses are transmitted and from which motor impulses pass out) coordinates and directs the speech act. The brain serves as the originator of the speech impulse and it is where

C1 Processes involved in learning to communicate



the message is encoded (transferred from one system of communication into another). Nerve pathways along which the message travels are also a part of this system.

2. Respiration: The mechanism (body process of working parts functioning together to produce an effect) of respiration provides the power for speech in the form of air flow in the process of inhalation and exhalation.

The organs of respiration may be grouped under two headings according to their primary functions:

- a. The active or motive organs of respiration consisting of the diaphragm, the lungs, and the chest.
- b. The passive or air conducting organs of respiration consisting of the bronchial tubes, the bronchi, the trachea (windpipe), the laryngeal cavity (the place at which sounds are produced by or with constriction of the larynx--voicebox), the pharyngeal cavity (found in the region of the pharynx--throat), the nasal cavity, and the oral cavity.⁵

3. Phonation: The mechanism (body process of working parts functioning together to produce an effect) of phonation provides the transformation of the expired breath (breath initiated out from the lungs and released from the nose or mouth) into voice. The organ of voice production is called the larynx or voicebox. The vocal cords are folds or bands found in the larynx, and it is their movements that cause the proper position for the production of the voice.

4. Resonance: The mechanism of resonation provides "the amplification in volume of the speech tones that are initiated by the vibration of the vocal cords and the enrichment in quality of the fundamental

tone."⁶ The three primary organs of resonance are the oral cavity, the nasal cavity, and the pharyngeal cavity. "The English language is essentially an oral language, since most of the sounds are resonated in the oral cavity. Vowels, the carriers of sound, are formed by alternating the size and shape of the resonating cavity."⁷

5. Articulation: The mechanism of articulation provides the formation of meaningful oral symbols into differentiated sounds called vowels and consonants. The organs of articulation are the tongue, lips, teeth, hard palate, and soft palate. Through the use of these organs in various ways and degrees, the airstream is modified and this determines the sound that is produced. These certain characteristic sounds that are made are known as consonants. Consonants may be defined as voiced or voiceless breath that is interrupted or blocked in some way by the organs of articulation. In contrast, a vowel sound may be defined as a practically uninterrupted flow of voice or vocalized breath.

6. Hearing: As I have previously stated, speech is the faculty of expressing thought by means of spoken words. Then if this is the purpose of speech, there must be a receiver of the spoken message, and for this to happen hearing must take place. Briefly stated, essentially what occurs is:

The articulated sound leaves the speaker and travels through a medium, usually air, and impinges on the eardrum of the listener. The vibrating eardrum causes three small bones called the ossicles found within the middle ear to be set into motion. The movement of the footplate of the stirrup (one of the small bones) creates movement in the fluid found in the inner ear. This movement in the fluid in turn sets up movement of the vibrating membrane in the

cochlea and results in activation of nerve endings. These nerve endings send the message of sound waves along the auditory nerve to the brain where the sound is interpreted or heard by the listener.⁸

After discussing the communicative process from a purely physiological viewpoint, I think one can see a complicated process is involved. Although this description of the communicative process has been only a brief examination of each function, it provides both a basis for understanding the entire process and a look at what actually occurs for an individual to produce the differentiated speech sounds.

Part II:

A Look at a Way of Working with Pronunciation that May Be

Used by ESL Teachers

In this part of the project, I plan to outline a way of working with pronunciation. First, I will present a classification of speech sounds by referring to Nemoy and Davis's book, Correction of Defective Speech Sounds, which is one of the texts on pronunciation work I have used for seven years in my work as a speech therapist. Second, I will examine each sound by describing how it is formed. The listing of each sound and the description of how the sound is formed will also be based on Nemoy and Davis's book, as well as on my past experience. My previous work as a speech therapist has led me to rely primarily on this information, as I have found it extremely helpful in teaching the production of sounds. Third, I will discuss possible ways to teach the production of each sound.

The major classification of speech sounds is their division into vowels and consonants. A vowel may be defined as a practically uninterrupted flow of voice or vocalized breath. Consonants may be defined as voiced or voiceless breath that is interrupted or blocked in some way by the organs of articulation. Nemoy and Davis recognize that there are forty sound units in the English language. They make a distinction of fifteen vowels and twenty-five consonants. The two charts presented on page 13 are from their book and illustrate this sound classification.

When referring to Nemoy and Davis's chart entitled "Composite Classification of the Vowels," several terms are used which may need clarification. Vowels can be classified according to:

1. The relative position of the tongue within the mouth:

(5) COMPOSITE CLASSIFICATION OF THE VOWELS: ⁹

Relative Height of Tongue	Relative Tension of Tongue	Relative Forward or Backward Position of Tongue					
		Front		Mid or Central		Back	
		Rounded	Unrounded	Rounded	Unrounded	Rounded	Unrounded
High	Tense		ee (me)			oo (boot)	
	Lax		i (it)			oo (book)	
	Tense		ay (day)		ir (bird)	oh (note)	
	Lax		e (met)		u (amid)		
	Tense		a (care)			aw (tall)	
	Lax		a (cat)		u (up)	o (stop)	
	Tense						
Low	Lax						ah (father)

(5) COMPOSITE CLASSIFICATION OF THE CONSONANTS: ¹⁰

Place of Obstruction	Manner of Release of the Sound					
	Explosives (Complete Closure)		Continuants (Incomplete Closure)			
			Orals		Nasals	
	Voiceless	Voiced	Voiceless	Voiced	Voiceless	Voiced
Bi-labial	p	b	wh	w		m
Labio-dental			f	v		
Lingua-dental			th	th		
Alveolar	t	d	s	z, l		n
Post-alveolar	ch	j	sh	zh, r		
Palatal				y		
Velar	k	g				ng
Glottal			h			

	<u>Front or palatal</u>	<u>Mid or central</u>	<u>Back or velar</u>
HIGH	ee (me) i (it) ay (day)		oo (boot) oo (book)
MID	e (met) a (care) a (cat)	ir (bird) u (amid) u (up)	oh (note) aw (tall) o (stop)
LOW			ah (father)

2. The shape of the lips:

- a. Rounded: oo (boot), oo (book), oh (note)
- b. Unrounded: ee (me), i (it), ay (day), e (met)

3. The degree of tenseness or shape of the tongue:

- a. Tense: ee (me), oo (boot), a (care)
- b. Lax: e (met), oo (book), a (at)

4. The relative duration of the sound:

- a. Long: a (care), ee (me), oo (boot)
- b. Short: a (cat), e (met), oo (book)

The following are terms from the second chart, "Composite Classification of the Consonants," that may need explanation. The consonant sounds are usually classified according to:

1. The place of obstruction of the vocal current:

- a. Lip-lip (bi-labial), formed by the two lips: p, b, m, wh, w
- b. Lip-teeth (labio-dental), formed by the lower lip placed against the upper teeth: f, v
- c. Tip-teeth (lingua-dental), formed by the tip of the tongue placed against the upper teeth: th (voiceless), th (voiced)

- d. Tip-ridge (alveolar), formed by the tip of the tongue placed against the teeth-ridge: t,d,n,l,s,z
- e. Tip post-ridge (post-alveolar), formed by the tip of the tongue against the back part of the teeth-ridge: sh,zh,ch,j,r
- f. Hard palate-front or top (palatal), formed by the front part of the tongue placed in close proximity to the hard palate: y
- g. Soft palate-back (velar), formed by the back part of the tongue placed against the soft palate: k,g,ng
- h. Glottal or laryngeal, formed at the glottis (the space between the vocal cords when they are not brought together): h

2. The degree of obstruction:

- a. Complete blockage of the breath by closing of the lips or placing of the tongue against some part of the palate: p,b,t,d,ch,j,k,g
- b. Incomplete blockage of the breath due to the presence of a small channel between the lips or between the tongue and some part of the palate for the emission of the sound, or, in the case of nasals, due to the lowering of the soft palate and the emission of the vocalized breath through the nose:

Orals: wh,w,f,v,th(voiceless),th(voiced),s,z,sh,zh,l,
r,y,h

Nasals: m,n,ng

3. The manner of release of the vocal current:
 - a. Explosives (characterized by an explosive utterance, by the sudden release of a puff of air): p,b,t,d,ch,
j,k,g
 - b. Continuants (characterized by a continued or prolonged utterance): wh,w,f,v,th(voiceless),th(voiced),s,z,sh,
zh,r,y,h,l,m,n,ng
4. The action of the vocal cords:
 - a. Voiceless (breathed consonants in the formation of which the vocal cords are not made to vibrate: p,wh,
f,th(voiceless),t,s,sh,ch,k,h
 - b. Voiced or vocalized (consonants in the formation of which the vocal cords are made to vibrate): b,w,v,
th(voiced), d,l,r,y,z,zh,j,g,m,n,ng

The presentation and description of each sound and the possible ways to teach the production of each sound are included in the pages that follow. These pages are organized as separate sheets for each sound and are meant to be used as a resource for the ESL teacher in her work with pronunciation.

$$^H [h]^3$$

Formation:

H is produced by the emission of the breath in a continuous stream through the vocal cords to cause friction but not vocalization. The tongue and lips assume the position of the following vowel. The nasal passage is closed.

Possible Ways to Help Teach the Production of H:

H should be introduced whenever possible in combination with a vowel since the position of the tongue and lips varies according to the vowel that follows it.

For language learners in whose first language the sound of H does not exist, preliminary exercises should be provided in breathing through the nose and out through the mouth. In order to show the direction of the emission of the breath stream, the breath may be exhaled against the hand, a strip of paper, a feather, or a lighted candle.

For language learners in whose first language the sound of H is often exaggerated due to too forcible expulsion of the breath or too excessive prolonging of the sound, the hand, a strip of paper, or a feather may be used to overcome exaggeration of the breath in producing H. Through these kinesthetic and visual aids the student may be led to discover the exact amount of force necessary to produce H and the relative duration of the sound.

Language learners in whose first language H is vocalized, sometimes produce a vocalized H in speaking English. Vocalization of H may be overcome by practice of inaudible breathing in through the nose and out

through the mouth, by the practicing of syllables and words beginning with H is whispered form first, and by attracting the attention to the greater amount of force exerted in producing a whispered sound. Attention may be attracted to the force of the expulsion of the breath by holding a paper, feather, or the student's hand near the mouth while a vocalized H and a whispered H are given in rapid succession.

P
[p]

Formation:

The lips are shut lightly and then separated quickly allowing the breath to escape with an explosive sound. The teeth are separated slightly and the tongue is in a neutral position. The vocal cords do not vibrate. Two movements are involved. First, there is the movement of closing the lips; and second, there is the movement of rapid separation of the lips resulting in the explosive release of the breath that has been compressed within the mouth.

Possible Ways to Help Teach the Production of P:

The learner may be led to produce the sound of P by imitation. One should attract the attention of the person to the closing of the lips and to the rapid separation of them. Hold a feather, a small piece of paper, or the back of the student's hand in front of the lips while repeating P in rapid succession. Attract attention to the force and explosion characteristic of the sound by directing the attention of the learner to the movement of the feather or piece of paper and to the sensation that may be experienced when the breath strikes the back of the hand.

For learners in whose first language the substitution of B for P is common, the suggestion that the sound be given with greater explosive force is usually effective. A feather, strip of paper, or the hand may be used to demonstrate the difference in the force of the exhalation. The teacher should hold the medium selected near her mouth while she repeats in rapid succession: P BU, P BU, P BU.

B
[b]

Formation:

The lips are closed as in forming P, except that there is slightly less pressure. The lips are separated with slightly less force than in producing the sound of P. It is difficult to produce the element B in isolated form because the explosive release of the voice takes place simultaneously with the initiation of the following vowel. Therefore, it is advisable to teach the sound in combination with the vowel. The neutral vowel, the first sound in the word "above," is usually best. Two movements are involved in the production of B: the movement of closing the lips to form the stop of the sound, and the movement of rapid separation of the lips to permit sudden release of the vocalized breath compressed within the mouth.

Possible Ways to Help Teach the Production of B:

B may be developed from imitation. The learner's attention should be attracted to the closure of the lips and to the vibration that may be felt in them. B may be developed from P. Attention should be attracted to the similarity in the position of the lips in the formation of the two sounds and to the presence of vibration in the production of B. The teacher may wish to demonstrate this by placing one hand upon her chin, cheeks, and lips while she repeats in rapid succession: P BU, P BU, P BU. She may then ask the learner to place his hand upon his own chin, cheeks, and lips so that he can attempt to imitate the sound.

For learners in whose first language the sound of B is often substituted for V, this may be changed through the use of a mirror or by

development of B from P. Attention should be attracted to the explosive release of the sound through the use of the sense of touch. It may be necessary to press the lower lip gently upwards until it is in complete contact with the upper lip. The learner should benefit from seeing these different positions necessary for the lips and teeth when contrasting the B and V sounds.

M
[m]

Formation:

The lips are shut lightly as for B to block the mouth passage. The voiced breath passes out through the nose in a continuous stream. The teeth are slightly separated and the tongue is in a neutral position. The vocal cords vibrate.

Possible Ways to Help Teach the Production of M:

M may be taught through simple imitation. The learner's attention should be attracted through the use of a mirror to the lightly closed lips and through the sense of touch to the vibration that may be felt in the nose, the cheeks, the lips, the chin, the top of the head, the back of the neck, and the chest when M is being produced.

WH

Formation:

The lips are slightly more rounded and protruded than in forming the long vowel OO; the tongue is a little higher in the back and the soft palate is raised. The breath passes out in a continuous stream through the lips. The teeth are slightly separated and the tip of the tongue touches the lower teeth. The vocal cords do not vibrate. From the description of the formation of WH, it can be noted that two actions take place: first, the action of rounding the lips; and second, the action of raising the back part of the tongue.

Possible Ways to Help Teach the Production of WH:

WH may be taught through imitation. The learner's attention should be attracted to the rounding of the lips and to the force of breath necessary to secure the blowing effect characteristic of the sound. Observation of the rounding of the lips may be accomplished through the use of a mirror. The force of the exhalation of the breath may be demonstrated through the use of a feather, a strip of paper, or the back of the hand. Practice in blowing out candles develops proper lung support for WH and attracts attention to the force of the breath.

In some foreign accents, particularly in the case of the Spanish and Japanese learning to speak English, W is frequently substituted for WH. The learner's attention should be attracted to the greater amount of force necessary to produce WH. This may be accomplished by holding a feather, a strip of paper, or the hand near the mouth while repeating in rapid succession: W WH, W WH, W WH.

W
[W]

Formation:

In forming W the lips, tongue, and palate assume the same position as for WH except that there is slightly less pressure and the vocal cords are made to vibrate. There is less force of exhalation than in forming WH.

Possible Ways to Help Teach the Production of W:

W may be developed through imitation. The learner's attention should be focused on the rounding of the lips and on the continuous flow of the vocalized breath through them. The mirror and the sense of touch may be used to help point out these characteristics of W.

For learners in whose first language the substitution of V for W is found, the suggestion should be to focus the learner's attention on the rounding of the lips. It may be necessary to mold the lips gently into a rounded position with the fingers. The mirror may be used as a visual aid to help the student recognize the difference between V and W. The practicing of contrasting drill words such as VANE-WANE, VINE-WINE, and VEIL-WAIL, will help in discrimination between the way the lips are formed in producing the two sounds, V and W.

For learners in whose first language the substitution of L for W occurs, the suggestion should be to focus the student's attention on the activity of the lips in forming W. By using a mirror and preliminary lip exercises involving the rounding of the lips, such as the rapid repetition in exaggerated form of OO-EE, OO-EE, OO-EE, the learner's attention can be focused on the action of the lips.

F
[f]

Formation:

The lower lip is drawn upwards and slightly inwards and placed lightly against the edges of the upper teeth. The tongue is inactive, with the tip touching the lower teeth. The soft palate is raised, closing the nasal passage. The breath passes out in a continuous stream and with an audible fricative sound through the crevices between the lower lip and upper teeth. The vocal cords do not vibrate.

Possible Ways to Help Teach the Production of F:

In most cases, it may be possible to develop F in simple words by direct observation and imitation with the use of a mirror. To develop the sound in isolated form, the attention of the learner should be attracted to the fact that the lower edges of the upper teeth and a little of the fleshy part of the lower lip show. It may be necessary to push the lower lip gently in position with the fingers. The direction and force of the breath can be shown by placing a feather, a strip of paper, or the hand before the mouth while F is being produced.

v
[v]

Formation:

The lower lip is drawn upwards to the upper teeth as in forming F, except that the pressure and friction are slightly less and the voice is emitted instead of breath due to the vibration of the vocal cords.

Possible Ways to Help Teach the Production of V:

In most cases, it may be possible to develop V in simple words by direct observation and imitation with the assistance of a mirror. To develop the sound in isolated form, attention should be directed to the position of the lower lip and to the vibration that can be felt in the chin and lower lip.

V may be developed from direct contrast with F. This can be done by the teacher repeating F, V, F, V, in rapid succession while the learner listens to the voiced sound when V is produced and the absence of it when F is made.

Occasionally, it may be necessary to hold the lip in position for V but this should not be necessary if the correct production of F is fixed in the mind of the learner.

TH (VOICELESS)

[θ]

Formation:

The tip of the tongue, wide and thin, and with an exceedingly small central aperture, is placed lightly against the inner edges of the upper teeth. The lower front teeth lightly touch the under-surface of the tongue. The main body of the tongue is flat and fills in the space between the upper and lower side teeth. The lips are slightly parted and relaxed. The soft palate is raised, closing the nasal passage. The breath is emitted in a continuous stream through the aperture between the tongue tip and upper front teeth and between the interstices of the teeth. The vocal cords do not vibrate. The tongue is placed farther forward in making TH than in any other sound, TH being the only sound in which the tongue touches the front teeth.

Possible Ways to Help Teach the Production of TH (VOICELESS):

For learners in whose first language the sound of TH (VOICELESS) does not exist (and it occurs in few languages other than English), auditory and visual observation of how the sound is made should be used. The learner should try to form the sound from imitation of the teacher, paying particular attention to the wide and thin expansion of the tongue and to the fact that the edges of both the upper and lower teeth are visible.

Analogy and contrast with F may be used by directing attention to:

1. Identity in function of the upper teeth
2. Differences - Pointing out the use of the lower lip in forming F and the tip of the tongue in forming TH

Rapid repetition of F, TH, F, TH should follow. If there is difficulty in the continuity in the flow of the breath, a feather, a strip of paper, or the hand of the student may be held before the mouth while this drill is done.

For learners in whose first language the substitution of T or D for TH is found, develop the sound by analogy with F having the student repeat F, TH, F, TH. One can also direct the student to produce S and, while prolonging it, to advance his tongue slightly. TH will be the result.

If D is substituted, show the student that there is no vocalization with VOICLESS TH. One can do this by practice of the drill F, TH, F, TH.

For learners who substitute the VOICED TH, the attention of the student should be directed to the absence in vibration while forming VOICELESS TH. Development of VOICELESS TH by analogy with H, F, or S will aid in securing the whispered form of TH. Have the learner repeat the series H, F, S, TH.

TH (VOICED)

[ð]

Formation:

The tip of the tongue is raised as in forming VOICELESS TH, except that there is slightly less pressure. The soft palate is likewise raised, blocking the nasal passage. The vocal cords are made to vibrate.

Possible Ways to Help Teach the Production of TH (VOICED):

For learners in whose first language the sound of TH (VOICED) does not exist, auditory and visual observation of how the sound is made should be used. The student should try to form the sound from imitation of the teacher, paying particular attention to the vibration that can be felt in the lower lip, chin, tip of the tongue, and cheeks, and to the continuity of the voice stream.

Analogy and contrast with VOICELESS TH may also be used by directing the learner's attention to the similarity in position and action, as well as to the addition of voice.

If there is difficulty in securing vocalization, the sound may be developed by analogy with V, the learner's attention being directed to the similarity in vocalization. Practice of contrasting drill words containing V, VOICELESS TH, and VOICED TH (such as van-than, thin-then) should be used.

For learners in whose first language the substitution of V for VOICED TH is found, develop the sound by directing the student to show the edges of both the upper and the lower teeth or hold the lower lip down out of the way.

For learners in whose first language the substitution of D for

VOICED TH is found because of excess pressure rather than faulty tongue placement, develop the sound by placing a strip of paper, a feather, or the hand of the learner before the mouth of the teacher to demonstrate the force and continuous flow of the voice. The student should be instructed to produce the sound in like manner. If excessive pressure persists, a toothpick may be inserted between the tip of the tongue and the upper teeth and imaginary circles drawn to form an opening through which the voice may flow without interruption.

Continuity of the outflow of the voice may be developed through development of VOICED TH by analogy with Z, the student being directed to say Z and, while so doing, to gradually advance the tongue. VOICED TH will emerge.

For learners in whose first language the substitution of L for VOICED TH is found, develop the sound by directing the student to advance the tongue until it touches the upper teeth. If the difficulty persists, let the student protrude the tongue temporarily until he hears the acoustic quality of the new sound. The senses of touch and sight should be used in this approach.

For learners in whose first language the substitution of VOICELESS TH for VOICED TH exists, develop the sound by having the student feel the vibration in the lower lip, chin, cheeks, and tip of the tongue. Development of VOICED TH from the long vowel E, or from the consonants V or Z, may be suggested as a means of securing vibration of the vocal cords.

T
[t]

Formation:

The tip of the tongue is lightly but closely pressed against the upper gums, the sides of the tongue are placed in contact with the side teeth, and the soft palate is raised in order to block the oral and nasal passages completely, thus confining the breath momentarily in the mouth. The teeth are slightly separated. The tongue is dropped suddenly and the breath escapes with a sharp, explosive sound. The vocal cords do not vibrate. As indicated in the formation of T, two movements are involved. First, there is the movement of placing the tip of the tongue in contact with the teeth-ridge and the sides of the tongue against the side teeth to block the mouth passage completely for the moment. Second, there is the movement of the release of the tip of the tongue which produces the explosion of the sound.

Possible Ways to Help Teach the Production of T:

The learner should try to imitate the sound by directing attention to the contact of the tip of the tongue with the gum. Holding a feather, a strip of paper, or the hand of the student before the mouth while T is being produced will help in directing attention to the explosive release of the sound. Building up an association between the sound of T and that made by the ticking of a watch may help to secure a clearer auditory image of the sound.

For learners in whose first language the T sound may not be produced in the same way as in English (e.g., the tongue may be protruded, thus

marring the appearance of the sound, preventing sharp explosion of the breath, and hindering easy combination with other sounds), develop the T sound by directing the student to observe in a mirror that the advanced position of the tongue is incorrect.

D
[d]

Formation:

In forming D, the tongue, teeth, and soft palate assume the same position as for T, except that there is slightly less pressure of the tongue. The vocal cords are made to vibrate. In the production of D, two movements are involved: first, the movement of forming the obstruction within the mouth to the outgoing breath; second, the movement of release of the tip of the tongue which produces the explosion of the sound.

Possible Ways to Help Teach the Production of D:

It is difficult to produce the element D in isolated form due to the fact that the explosive release of the voice takes place simultaneously with the initiation of the following vowel. Therefore, it is advisable to teach the sound in combination with a vowel. The neutral vowel is chosen, the element being produced in the form of the syllable DU.

If the student has learned to articulate T properly, he should have no difficulty in learning to produce D correctly from imitation if his attention is attracted to the vibration that can be felt in the chin, cheeks, and tongue. D may be developed by analogy and contrast with T, attention being directed to the identity in action but contrast in vocalization. Repetition of the nonsense syllables TA-DA, TA-DA in rapid succession and comparing the syllables may be useful.

N

[n]

Formation:

The tip of the tongue is pressed lightly against the upper gums and the sides are placed in contact with the side teeth in order to block the mouth passage to prevent the escape of the voice in that direction. The voice instead passes out through the nose in a continuous stream. The teeth are slightly separated. The vocal cords are made to vibrate.

Possible Ways to Help Teach the Production of N:

The learner may be led to produce the sound of N by imitation. The learner's attention should focus on the elevation of the tip of the tongue through the use of a mirror and to the vibration that can be felt in the nose, chin, and tongue. N may be developed by analogy with T and D for correct position of the tongue. Practice of the analogy drill T, D, N will help in this comparison.

For learners in whose first language the N sound may not be produced the same way as in English (e.g., the tongue may be protruded under the same conditions as in the formation of T), develop the N sound from T or D if the student has learned to form them correctly.

K

[k]

Formation:

The back of the tongue is raised and pressed lightly against the front part of the soft palate, blocking the passage of breath through the mouth. The soft palate is raised, blocking the nasal passage. The breath, therefore, is confined momentarily in the back part of the mouth. The back part of the tongue is suddenly lowered and the breath escapes with an explosive sound. The teeth are slightly separated and the tip of the tongue is lowered both in the starting position and in the action of release. The vocal cords do not vibrate. As indicated in the formation of K, two movements are involved: first, the movement of raising the back part of the tongue to the soft palate to form the obstruction to the outgoing breath; and second, the movement of releasing the breath.

Possible Ways to Help Teach the Production of K:

Imitation may be used by directing the attention of the learner to the elevation of the back of the tongue with the use of a mirror and the explosive release of the breath. A strip of paper, a feather, or the hand may be held in front of the mouth to direct observation to the explosive release of the sound. If difficulty is encountered in forming K, attention may be attracted to the muscular action involved in raising the back of the tongue as well as to the action involved in the explosive release of the breath by having the student place his hand in contact with the under-surface of the teacher's chin while she repeats the sound of K several times. The learner imitates the movements of the teacher.

Another possible way to develop K is by analogy with P and T. The student tries to imitate the teacher's repetition of the sequence P, T, K. Further attention may be attracted to the similarity in action in producing these three sounds by holding a feather, a strip of paper, or the hand, before the mouth while repeating the analogy drill.

For learners in whose first language the K sound may not be produced the same way as in English (e.g., a weak emission of K with the result having the appearance acoustically either of having been omitted or having been replaced by devoiced G), develop the sound of K by using slightly greater pressure. The student may be led to sense the required amount of pressure and force of release through the use of a directive gesture. The teacher places the elevated knuckles of one hand against the palm of her other hand or that of the learner and presses the two points of contact closely together and then suddenly separates them.

Another example in which K may be mispronounced by learners of English is caused by the part of the tongue just behind the tip. This part of the tongue is elevated instead of the tip in the substitution of T for K. To develop the K sound from this substitution, the learner should be instructed to study the position of the tongue through the use of a mirror, diagram, or directive gesture and note that the tip or the part of the tongue just behind the tip is inactive in the formation of K. Development of K from the long vowel E succeeds sometimes in securing a lowered tip and elevated back.

G

[g]

Formation:

The back part of the tongue is raised and placed in contact with the elevated soft palate, as in forming K, except that there is slightly less pressure of the tongue. The vocal cords are made to vibrate, causing voice to be initiated during the period of contact and pressure. In the articulation of G, two movements are involved. These include the movement of raising the back of the tongue to the soft palate to form a temporary obstruction to the vocalized breath and the movement of release of the back of the tongue to permit the explosion of the voice. The completion of vocalization of initial G takes place simultaneously with the initiation of the following vowel. For this reason it is practically impossible to produce the sound in isolated form. When pronounced as an element, the neutral vowel is usually added to G.

Possible Ways to Help Teach the Production of G:

G may be developed by analogy and contrast with K. The learner's attention should be directed to the identity in position and action, and to the differences in vocalization. Practice of the analogy drill KAH, GAH, KA, GA should be provided. If difficulty in effecting the closure for G and in securing explosive release of the voice persists after attempting to develop the sound from K, the student may be directed, if necessary, to place his hand on the under-surface of the chin of the teacher while she repeats the syllable GU. By this means, vocalization and the muscular action involved may be brought to the attention of the learner.

NG

[ŋ]

Formation:

The back of the tongue is raised against the soft palate as in forming K or G to block completely the passage of the voice through the mouth. The soft palate is lowered slightly in order to allow the voice to pass out through the nose in a continuous stream. The tip of the tongue rests just behind the lower front teeth. The teeth are slightly separated. The vocal cords are made to vibrate.

Possible Ways to Help Teach the Production of NG:

Imitation may be used by directing the attention of the learner to the elevation of the back part of the tongue through the use of a mirror or a diagram, and to the vibration that can be felt in the nose, cheeks, and in the back of the neck. NG may be developed from K to establish the correct position of the tongue. It may be developed from M or N if difficulty is noted in securing the sound of the voice through the nose. Nasal emission of the sound may also be secured by placing a feather or a thin strip of paper under the nose of the student after his tongue has been raised in the back. The student is instructed to send breath out through the nose with enough force to create movement in the feather or strip of paper. Then the learner should be instructed to vocalize the breath.

For learners who add a K or G to NG when they try to produce NG, develop this sound by demonstrating the absence of a final explosion of the breath or voice. This can be done by the use of a feather, a strip

of paper, or the hand held before the mouth while NG is being produced. Continuity of the flow of the voice may also be secured through developing NG from M or N, the learner being directed to repeat the series M, N, NG.

Y
[j]

Formation:

The middle part of the tongue is raised a little higher and a little farther back than for the long vowel E or the short vowel I, so as almost to form a slight obstruction to the outflow of vocalized breath which passes over the arched area of the tongue in a steady stream. The tip of the tongue is lowered and the teeth are slightly separated. The soft palate is raised. The vocal cords are made to vibrate.

Possible Ways to Help Teach the Production of Y:

The learner may be led to produce the sound of Y by imitation. The student's attention should be attracted to the continuity in release of the sound and to the vibration that can be felt in the cheeks, chin, and tongue. The sound may be developed by analogy from the long vowel E. The learner may be directed to make a short, quick, tight E, or he may be directed to produce E, and then to follow it immediately with another vowel. For example, he may be told to say E followed quickly by AH. These are given in rapid succession until, through application of the principle of assimilation in the combination of sounds, the E is converted into Y.

Another possible way to develop Y is from ZH. This may be tried by directed the student to produce the sound of ZH and, while prolonging it, to separate his teeth a little more widely.

For learners in whose first language the substitution of L for Y is made, develop the sound by having the student use a mirror to help

see the position of the tongue. A lowered tip may usually be secured through development of the sound by analogy from the long vowel E.

L
[1]Formation:

The point of the tongue is somewhat broadened and is pressed lightly against the teeth-ridge. The sides of the tongue are noticeably thinned in order to leave an opening between the tongue and the side teeth, either on one or both sides, for an uninterrupted outflow of the voice. The sides of the tongue are also lax in order that they may vibrate freely. The width of the mouth opening varies according to the sound with which L is combined. The lips are lax but tend to approach the position for the adjacent vowel. The soft palate is raised. The vocal cords are made to vibrate.

Possible Ways to Help Teach the Production of L:

L may be developed from imitation. The student's attention should be attracted to the elevation and spread of the tip of the tongue, to its thinned sides, and to the vibration that may be felt in the cheeks, chin, sides of the tongue, and back of the neck. Quick repetition of the syllable, LAH, LAH, LAH is an exercise which can serve as an excellent preliminary step for gaining control of the muscles of the tongue, for securing vocalization, and for providing imitative development of the initial L. The drill should be followed with babbling of L with the other vowels, both long and short, since L varies so much according to the vowel with which it is combined. Singing LAH, LAH, LAH to the tune of a favorite song assists in providing motivation for drills.

For learners in whose first language the L sound may not be produced in the same way as in English (e.g., the tongue may be protruded between

the teeth or may press against them; an excessive advance of the tongue in the production of L will interfere with proper resonance and hinder combination with other sounds), development of L may be made by analogy with T, D, or N, if the student has learned to form these sounds correctly. The analogy drill TAH, DAH, NAH, LAH, ETC. should be practiced. A mirror, diagram, or directive gesture of the hand may also be used in the presentation of the correct position for the sound.

R
[J]

Formation:

The point of the tongue, wide and thin, is raised toward the teeth-ridge, but instead of completing the contact, the point is turned slightly backwards, forming a hollowed space just behind the tip. The sides of the tongue are spread to form contact with the upper side gums or molars, thus preventing the voice stream from escaping into the cavity of the cheeks and directing its outflow over the upturned point of the tongue. The voice in its outward passage strikes against the cupped tip of the tongue, setting it into vibration. The teeth are slightly apart. The lips are relaxed but tend to approach the position of the adjacent vowel. The soft palate is raised. The vocal cords are made to vibrate.

Possible Ways to Help Teach the Production of R:

The student may be led to produce the sound of R by imitation. The attention of the learner should be directed to the elevation and spreading of the tongue and to the vibration that can be felt in the tip of the tongue. A picture of the position and movement involved may be suggested to the language learner. This may be done through the use of a directive gesture, the fingers being cupped to indicate the elevation and slight curving backwards of the tip of the tongue and being straightened out to indicate movement toward the position for the succeeding vowel. Elevation of the tip may be secured through development of R by analogy with T, D, N, and L. Practice of the analogy drill TAH, DAH, NAH, LAH, RAH, ETC. may be helpful.

Another possible way to develop R is from ZH. The student should be directed to pronounce a forcibly exhaled ZH with a relatively wide separation of the teeth. Practice of the analogy drill VAH, THAH, ZHAH, RAH should help in securing greater vibration of R.

For learners in whose first language the R sound is not produced in the same way as in English (e.g., in German and French, the R is called the uvular rolled R, meaning that the activity that takes place in the tip of the tongue in English is transferred to the back of the throat), development of R may be made by directing the learner's attention away from the back of the throat to the tip of the tongue. This development of R can be made by analogy with T, D, N, L, VOICED TH, or ZH. With vigorous practice of the sound in combination with these consonants, it will tend to direct the activity to the tip of the tongue. In addition, it may be necessary to push the back part of the tongue down while these analogy drills are being practiced.

For learners in whose first language the R sound is not produced in the same way as in English (e.g., when Chinese people try to speak English, sometimes the tip of the tongue is elevated to such an extent that it touches the teeth-ridge, resulting in the substitution of L for R), development of the R may be made by pushing the tip of the tongue gently backwards and downwards to the position for R. Practice should be provided in pronouncing words in which L and R may be used interchangeably, as in the contrast word groups LEAD-READ, LOAD-ROAD, LATE-RATE, and LIGHT-RIGHT.

S
[S]

Formation:

The forepart of the tongue, wide and thin, and with a small central groove extending down the middle of it, is raised and placed in contact with the upper teeth and gums at the sides and against the teeth-ridge in the front, except for a narrow central opening through which the escaping breath is directed in a continuous stream. The teeth are nearly closed and the lips are slightly spread. The escaping breath strikes against the edge of the upper incisors producing a hissing sound. The soft palate is raised. The vocal cords do not vibrate. The S thus formed is known as an "up S."

Another variety of S also exists. The tip of the tongue is placed against the lower teeth and the part of the tongue just behind the tip is advanced until it touches the upper front teeth except for a central groove through which the breath escapes with a hissing sound. The S produced in this manner may be designated as a "down S." With the tip-down position of the tongue, the aperture between the tongue and the teeth-ridge occurs slightly farther back and is usually somewhat larger than when the tip is elevated in forming the sound.

Possible Ways to Help Teach the Production of S:

S may be developed through imitation by the student of a model supplied by the teacher. Attention of the learner should be attracted to the presence of a central aperture, to the continuous outflow of breath, and to the hissing quality of the sound which is dependent more upon the narrow opening between the tip of the tongue and the teeth-ridge

than on the spacing of the teeth. To direct attention to the central opening, use the sense of touch. This can be done by having the student hold his forefinger vertically close to the central opening of the mouth to suggest to the learner the presence of a narrow stream of breath emitted centrally. The sense of touch may be used to direct the attention of the student to the continuous flow of the breath. A visual aid may be found in the use of a feather or a strip of paper held before the mouth. By this means, the learner may secure a visual picture of the force and direction of the escaping breath.

Another possible way that S may be developed is by directing the student to produce VOICELESS TH, and while the sound is being prolonged, to draw the tongue gradually back and up until it is just behind and above the inner edges of the upper front teeth. This then is transformed into S.

Another possible way S may be developed is from the long vowel E by directing the learner to pronounce E aloud and then to whisper it while slowly elevating the tip of the tongue.

There are some learners in whose first language the S sound is not produced in the same way as in English (e.g., some people of French or German origin tend to produce S with an excessively hissing sound). This is caused by prolonging the sound too long, by formation of too wide an opening or too large a groove, by inversion of the tip of the tongue, or by the presence of too much force in the emission of the breath. Development of S may be made from VOICELESS TH, thereby reducing the size of the opening greatly. If the sound is too prolonged, the learner should be directed to make a short, quick S. Development

of S from T tends to reduce the over-prolongation of the sound. The student is directed to repeat TS on one impulse of breath. Development from TH will assist in overcoming inversion of the tip of the tongue.

For learners in whose first language the sound of Z is often substituted for S, the student should be directed to produce a more vigorous S. The greater amount of force will tend to inhibit vibration of the vocal cords. A feather, a strip of paper, or the hand may be held before the mouth to demonstrate the difference in force of exhalation in producing S and Z.

Z
[z]

Formation:

The forepart of the tongue is raised as in forming S, except that there is slightly less pressure of the tongue. The vocal cords are made to vibrate. The soft palate is raised. Z, like S, may be formed with the tip of the tongue elevated or lowered.

Possible Ways to Help Teach the Production of Z:

The learner may be led to produce the sound of Z by imitation. Z may be developed from S, with the major difference between the two sounds being the vibration that may be felt in the chin, lower cheeks, and tongue when producing Z.

For learners in whose first language the sound of S is substituted for Z, development of the Z sound can be achieved by directing the learner's attention to the vibration that can be felt in the chin, in the lower cheeks, in the tip of the tongue, and in the top of the head. Vocalization may also be accomplished through development of Z from VOICED TH or V.

SH



Formation:

The forepart of the tongue is raised and placed against the side teeth and gums as in forming S, except that it is drawn slightly farther back. As a result of this withdrawal, the tip of the tongue is noticeably expanded and blunted, the aperture is wider and the outgoing current of breath is more diffused. However, there is sufficient obstruction for the sound thus produced to have a distinctly sibilant quality. The teeth are slightly separated and the lips are protruded a little and drawn in at the corners. The cheeks are in close contact with the side teeth to prevent a lateral emission of the breath. The soft palate is raised, closing the nasal passage. The vocal cords do not vibrate. SH, like S and Z, may be formed with the tip of the tongue in an elevated or lowered position. The main essentials are a wide, close opening, and the directing of the outflow of breath against the hard surfaces of the teeth.

Possible Ways to Help Teach the Production of SH:

In the production of the SH sound, the attention of the learner should be directed to the wide central opening, to the nearly closed teeth, to the slightly protruded lips, to the flat cheeks, and to the wide stream of the outflowing breath. SH may be developed by contrast with VOICELESS TH and S. The learner should be directed to repeat in rapid succession the series TH, S, SH. A directive gesture of the hand may be used to indicate the gradual withdrawal of the tongue within the mouth in the production of the series.

For learners in whose first language the sound of ZH is substituted for SH, development of SH can be achieved by helping the student become conscious of the difference existing between breathed and voiced sounds. This may be accomplished through the sense of touch. The absence of vocalization in the production of SH may be brought to the attention of the student through development of the sound by analogy with VOICELESS TH and S.

ZH

[3]

Formation:

The forepart of the tongue is raised as in forming SH, except that there is slightly less pressure. The vocal cords are made to vibrate; the soft palate is raised. ZH, like SH, S and Z, may be formed with the tip elevated or lowered.

Possible Ways to Help Teach the Production of ZH:

ZH may be developed through imitation. The learner's attention should be directed to the closely approximated teeth, to the slight protruding of the lips, and to the vibration that may be felt in the chin and the lower cheeks.

Another possible way to develop ZH is by analogy with VOICED TH and Z. The learner should be directed to repeat the series TH, Z, ZH.

CH

[tʃ]

Formation:

The forepart of the tongue is raised and placed in contact with the hard palate at a point slightly farther back than in forming T. The tip of the tongue touches the teeth at the sides. The soft palate is raised. The breath is thus held momentarily in check within the mouth. With the release of the tip of the tongue, the breath escapes suddenly with an explosive sound. The lips are slightly protruded and the teeth are almost closed. The vocal cords do not vibrate. Two movements are involved in the production of CH: first, the movement of placing the tip of the tongue in contact with the post teeth-ridge section of the hard palate to check momentarily the issuing of the breath; and second, the movement of release of the tip of the tongue which produces the explosion of the sound.

Possible Ways to Help Teach the Production of CH:

CH may be developed from imitation of the sound. The learner's attention should be directed to the contact of the tip of the tongue with the hard palate. This may be accomplished by taking the position of CH with the mouth wide open at first. Attention should be directed to the explosive release of the breath. This may be accomplished through holding a feather, a strip of paper, or the hand of the student in front of the mouth of the teacher while she produces CH.

Another possible way to develop CH is helping the learner realize that CH is composed of T and SH produced with one impulse of the breath.

J

[dz]

Formation:

The forepart of the tongue is raised as in forming CH, except that there is slightly less pressure. The vocal cords are made to vibrate. The soft palate is raised. In the formation of J, two movements are involved: first, the movement to form a momentary obstruction to the vocalized breath which is called the stop of the sound; second, the movement of the explosive release of the voice. It is difficult to produce the element of J in isolated form due to the fact that the explosive release of the voice takes place simultaneously with the imitation of the following vowel. For this reason, it is advisable to develop the sound in combination with a vowel. The neutral vowel is usually chosen, the element being produced in the form of the syllable JU.

Possible Ways to Help Teach the Production of J:

J may be developed through formal imitation of a model. The learner's attention should be directed to the contact of the tip of the tongue with the hard palate at a point just behind the teeth-ridge, and to the explosive release of the vocalized breath. A mirror may be used to help the learner study this position. A feather, a strip of paper, or the hand may be used to demonstrate the direction and the force of vocalized breath. The sense of touch may be used to demonstrate the presence of vibration in the production of J.

Another possible way to develop the sound of J is from the sound of CH. The learner's attention should be directed to the vibration that

may be felt in the chin and cheeks in the production of J. Repetition of the analogy drill BU, DU, JU is also effective in helping the learner hear the vocalization of J and an explosive release of the voice.

Part III:

A Focus on a Way of Teaching Pronunciation

with Materials Provided

Teaching pronunciation of a foreign language has often meant teaching the students merely to produce the sounds of the language. However, pronunciation of a foreign language is a two-fold process. It involves the recognition of sounds as well as the actual production of sounds. That is, a student is faced with the problem of recognizing the significant sounds in the language he is learning before he can learn to produce them.¹²

Teaching pronunciation of a foreign language includes the recognition as well as the production of sounds. Personally, I see recognition as an ear training process which is the first major phase of pronunciation work. I shall address my definition and explanation of this ear training process in more detail later. However, for now I shall state that the ear training process's emphasis is on training the student to hear the correct production of a standard phoneme as spoken by a native speaker. The learner is not asked to produce the sound at this phase, only to recognize it. I feel that it is necessary to include this ear training process based on my past experience as a speech therapist.

I have used the ear training process to help my students learn to hear and recognize sounds before they are asked to produce the sounds. For me, this is one of the fundamental approaches in working with learners whom you are trying to help acquire the production of a particular sound. I have used this ear training process with over three hundred students and found that it is a very effective way to begin teaching the production of a sound. Of course, this ear training process must be combined with the second major phase of pronunciation work, which is the production process. The production process shall be described in detail later in this section.

I do not mean to imply that teaching the pronunciation of a sound must always go through a two-fold process. Perhaps, for various reasons, some speakers of the target language may be able to recognize and produce many of the sounds with ease. However, there may be a few sounds that cause the speakers of the target language problems. It is these sounds that may require extra pronunciation practice. For example, I have worked with a Swedish professor on the pronunciation of certain sounds in English. Although he is a fluent speaker of English and would probably be considered bilingual, he still has difficulty with the pronunciation of the /th/ sound and will often substitute /d/ for that sound. This is quite understandable when considering that the Swedish language does not have an equivalent phoneme for the English /th/ sound.

I have found teaching pronunciation to be one of the challenging and exciting aspects of ESL work. Therefore, I have tried to devise a process of teaching pronunciation. This process involves ear training and production of the sound. It also involves successive levels to help the learner acquire the production of the sound. This process includes materials that can be used to help teach the production of the sound at each of the levels. To describe this process of teaching pronunciation in detail, I shall do the following:

1. Discuss the two major phases of pronunciation work--the ear training process and the production process.
2. Present the /s/ sound and show the progression of teaching this sound incorporating the ear training and production process.
3. Present materials that can be used to help teach the /s/ sound. Materials will be provided for each specific level:

- A. Production of the sound in isolation
- B. Production of the sound in syllables
- C. Production of the sound in the initial, medial, and final position of words
- D. Production of the sound in sentences and reading
- E. Production of the sound in poems and stories

Ear training is the first phase of pronunciation work for me. The emphasis is on listening to the correct production of a standard phoneme as spoken by a native speaker. "In helping a person to acquire the concept of a standard sound, one against which he may later match his own pronunciation, there are four basic sets of techniques: (1) isolation, (2) stimulation, (3) identification, (4) discrimination."¹³ These are designed to define the target sound and provide the model which the non-native speaker must match. The speaker is not asked to attempt to produce the sound at this phase, only to listen. First, the student listens to the correct production of the standard phoneme in isolation. Second, the student hears the isolated sound prolonged and intensified. Third, the student is asked to identify the distinctive features of the standard sound. He must identify how the mouth looks when the sound is made and how it sounds in order to produce it. Fourth, the student needs to discriminate the target sound from other sounds. By knowing the target sound's distinctive features--how it looks and how it sounds--he is in the process of learning the characteristic features of the target sound. Specific ways of working with ear training using the techniques of isolation, stimulation, identification, and discrimination will be presented in the materials that I plan to include in teaching a particular sound.

The second major phase of pronunciation work involves ear training, but now the student is to listen to himself. This is the production process, in which the student must learn to produce the target sound. There are different ways to approach teaching the production of a sound. I will identify and describe the approaches that I have found helpful in my work with pronunciation.

First, progressive approximation is the approach in which the student is helped to come closer and closer to the pronunciation of the target sound. In this approach, the student is shown

a series of transitional sounds which come a bit closer to the standard sound until finally the standard sound is produced. Through this process, the degree of error is constantly determined and new attempts are aimed at reducing the amount of deviation from the standard sound. The uniqueness of this approach is that it resembles the way that infants seem to acquire normal articulation. Instead of asking the person to exchange a correct sound for his incorrect sound, we help him to shift gradually from where he is to where he has to go.¹⁴

Second, phonetic placement is an approach that can be used in teaching the new sound. In using methods of phonetic placement, the student needs to be given a clear idea of the desired positions of the tongue, jaw, lips, and any other articulatory organs necessary before attempting to produce the phoneme in isolation. Some techniques that can be used include studying diagrams of the correct placement of articulators, seeing the teacher's articulators in position when observed both directly and in a mirror, and reading the written descriptions of how a sound is produced. After much trial and error, the correct sound should be produced, and when this occurs the student should hold it, making it

louder, softer, repeating it, whispering it, exaggerating it, and varying it in as many ways as possible without losing its identity. The student should focus his attention on the "feel" of the positions of the articulators and should listen to the sound produced.

After the student has learned to produce the target sound in isolation by using one of the above approaches, it is important to stabilize the new sound. The most successful way of strengthening the new sound is through the use of simultaneous talking and writing. In this way the student writes the symbol as he pronounces the sound. An example of this idea can be found on page 81 under the section "Ear Training Process: Beginning Production."

When the learner can consistently produce the target sound in isolation without any difficulty, the student should begin to work on using the sound at the successive levels that may be incorporated in teaching the production of the sound. These levels include syllables, words, sentences and reading, poems and stories. I plan to briefly describe these levels and then illustrate how the /s/ sound can be taught by providing materials for work with the sound at each of the successive levels:

1. Production of the sound in syllables.

Any sound changes slightly whenever it is preceded or followed by other sounds. Therefore, the student must learn to produce the new sound in different combinations with other sounds. There are three main types of nonsense syllables that can be constructed combining the sound with vowels. These are consonant-vowel syllables, vowel-consonant

syllables, and consonant-vowel-consonant combinations. Usually, the student will be able to repeat the syllable that he hears the teacher produce, and this repetition from a model is the usual way of working with the syllables.

2. Production of the sound in words.

The placement of the sound in words can occur in three positions: the initial, medial, and final positions. Therefore, the teacher at first may choose to concentrate on production of the sound in the initial position of words only. It has been found that the initial position is usually easier to begin working on since the focus is on the sound at the beginning and the learner is not distracted by the rest of the word. After the sound is mastered in the initial position, the teacher may choose to work on production in the final position and then in the medial position of words. Materials presented later will illustrate ways of working on the production of a sound in each of these positions.

3. Production of the sound in words found in sentences and reading.

Specific sentences written by the teacher and/or by the student that include the sound strategically positioned in words that make up the sentence can be a useful tool in practicing the sound in words at the sentence level. Going a step further, paragraphs can be written and designed in a way to include the sound in various words of the paragraph.

4. Production of the sound in words found in poems and stories.

Poems and stories can be used to provide practice of the sound in the initial, medial, and final positions of words. Beginning level ESL students may benefit from increased vocabulary development and could

perhaps make up their own poems and stories using certain words that are presented with the sound in the key position that the teacher is structuring work on.

I feel that the ear training process, the production process, and the successive levels of teaching a sound can best be illustrated by using one particular sound. I plan to show how the /s/ sound can be taught in this way. I will provide materials that I have worked with in teaching the production of the /s/ sound in this way. The work sheets will be presented in a specific order. This order will follow the ear training process and the production process including the levels of teaching the /s/ sound. Each work sheet will be presented with an explanation of how it can be used. These materials have been primarily used with small groups of four to seven students ranging in age from six to twelve years.

The purpose for presenting these materials for the /s/ sound in this way is to provide a guide or resource tool for ESL teachers to follow in creating their materials for work with other sounds.

Materials that Can Be Used in Teaching the S Sound

1. Instructions on how to use the work sheets (p. 65).
2. Work sheets arranged in order of presentation based on the ear training process and the production process (p. 74).

Instructions on How to Use the Work Sheets

- I. Ear training process--emphasis is on listening to the correct production of a standard phoneme as spoken by a native speaker.

A. Isolation

1. Picture of Sammy Snake--visual clue. (p. 74)

The teacher presents the picture and the /s/ symbol. The teacher produces the s-s-s sound. The student listens to the correct production of the standard phoneme in isolation.

B. Stimulation

1. Picture of /s/ in boxes and lines connecting the boxes. (p. 75)

The teacher produces the isolated sound as the student moves his pencil along the line--thus, prolonging the /s/ sound production. The teacher also intensifies the sound at intervals. The student hears the isolated sound prolonged and intensified.

C. Identification

1. Explanation of "How to make the sound of /s/." (p. 76)

The teacher emphasizes the distinctive features of how the sound looks and how it sounds. (Additional explanations for the teacher in teaching the /s/ sound can be found on p. 46 under "Possible Ways to Help Teach the Production of S.")

D. Discrimination

1. Draw a circle around your sound--visual--written symbol. (p. 77)

The teacher asks the student to identify the /s/ sound among other written letters. The teacher asks the student to print the written letter /s/.

2. When you hear your sound, print your sound on the bubbles--auditory. (p. 78)

The teacher asks the learner to listen to a series of sounds (p, b, k, s, t, d, v, f, s, etc.). When he hears the /s/ sound, he is to print the letter in one of the bubbles. Continue the activity until /s/ is written in each bubble.

3. Underline the words that begin with /s/--visual--written in combination with other letters. (p. 79)

The teacher asks the learner to find the words that begin with the /s/ sound and to underline each word.

4. Circle each picture that begins with your sound. (p. 80)

The teacher names the pictures. The student is to listen to the name of each picture. The student is to circle the pictures in which he hears the /s/ sound at the beginning of the word.

- II. Ear training process--emphasis is placed on the student listening to himself.

- A. Beginning production

1. Fill in ____ with your special sound /s/ and say it as you write it. Rules for making S. (p. 81)

The teacher is to read the rules and ask the student to try to produce the sound. (Additional explanations for the teacher in teaching the /s/ sound can be found on p. 46 under "Possible Ways to Help Teach the Production of S.") The teacher should focus at this point in time on these possible ways to help teach the production of /s/. It is important that the student practice various ways in learning the production of the /s/ sound. Progressive approximation and phonetic placement are two of the approaches that have been mentioned in this section, and it may be necessary to refer to those paragraphs on p. 60.

- III. Production process--when the /s/ sound has been produced correctly

- A. Production of the sound in isolation

1. Find your sound on the tree. Circle all of your sounds. Practice your sound aloud. (p. 82)

The teacher listens to the production of the /s/ sound that the student makes as he circles the /s/ letters.

2. How long can you hold your sound? (p. 83)

The teacher asks the student to print S in each box. The student is asked to produce the /s/ sound as he moves his pencil along the wavy lines. He is asked to make the sound soft as he traces on one line, loud as he traces on another line, and whispering the sound as he traces on one of the lines. The student is therefore being asked to use various ways to stabilize production of the /s/ sound.

3. Practice your sound by itself. (p. 84)

The teacher explains the ten ways for the learner to practice his sound in isolation.

4. Four activities to practice /s/ in isolation. (p. 85)

The teacher reads the instruction for each activity and listens to the learner's production of the /s/ sound.

B. Production of the sound in syllables

1. Ride the roller coaster. Say your sound when you go up and say the vowel when you go down. (p. 86)

The teacher asks the learner to trace the wavy line saying the /s/ sound as he traces up and the long vowel A, E, I, O, U when he traces down. The student is being asked to produce the /s/ sound with the long vowels.

2. Speech ladder. Put your special sound on each step of your ladder. (p. 87)

The teacher explains to the learner that he is to put the /s/ sound on each step. He is then to produce the /s/ sound with the long vowels.

3. Put your sound in the blank spaces, and say the silly sounding syllables. (p. 88)

The teacher asks the learner to print the /s/ letter in each blank and to produce the /s/ sound with each of the combination of vowels.

C. Production of the sound in the initial, medial, and final position of words

1. Activities for production of the /s/ sound in the initial position of words

- a. S Drill (p. 89)

The teacher asks the learner to produce three of the /s/ sounds and then to say the word. The learner is being asked to produce the /s/ sound in the initial position of words.

- b. Begin your /s/ sound and hold it until you reach the other end of the road. Then say the rest of the word. (p. 90)

The teacher asks the learner to produce the /s/ sound as he moves his pencil along the line and then to pronounce the word. Pictures of the words are also presented.

- c. Say the pictures. Mark each picture that begins with the sound of /s/ with a circle. (p. 91)

The teacher explains to the learner that he is to pronounce each picture and listen to hear if it begins with the /s/ sound. The pictures that begin with the /s/ sound are to be circled.

- d. S Word Jumble (p. 92)

The teacher instructs the learner to make an /s/ word with each of the jumbled words. Each word begins with the /s/ sound and the learner should be asked to say each word.

- e. Help patch the tire by saying each word correctly. (p. 93)

The teacher asks the learner to pronounce each word and listens for the production of the /s/ sound.

- f. Rhyme these words. Start them with the sound /s/.
Read these words aloud. (p. 94)

The teacher explains to the learner that he is to begin each word with the /s/ sound. He is then to write each word in the blank and to say the rhyming words after he has written them.

2. Activities for production of the /s/ sound in the medial position of words

- a. When you write an S on each blank line, a word will be formed. Practice the completed words out loud three times each. (p. 95)

The teacher explains the directions and the learner prints an S in one of the blanks. The student is to pronounce each word using the /s/ sound correctly in the medial position. The learner is also asked to make up sentences using these words.

- b. Underline the /s/ sound in each word and say the words. (p. 96)

The teacher explains the instructions so the learner understands that he is to underline the /s/ sound. The teacher may need to remind the student that /ce/ also sounds like /s/. The student is to pronounce each word using the /s/ sound correctly in the medial position.

- c. S--Make up a story or paragraph using these words.
(p. 97)

The teacher asks the learner to pronounce each word and explains the meaning of each word. The student is asked to write or tell a story using these words with the /s/ sound in the medial position.

3. Activities for production of the /s/ sound in the final position of words

- a. S at the end of words. (p. 98)

The teacher asks the learner to produce each word and lengthen the sound of /s/ at the end of the word. The learner is being asked to overemphasize the /s/ sound in the final position of the word.

- b. S at the end (spelled s, x, ce, or se). Underline the /s/ at the end of each word and say the words. (p. 99)

The teacher explains the instructions so the learner understands he is to underline the /s/ sound. The teacher may need to reemphasize that the /s/ sound can be written in different ways. The learner is to pronounce each word using the /s/ sound correctly in the final position.

- c. Look at the pictures. Say the words aloud. Draw a line from the word to the picture. As you draw, say the word slowly and correctly. (p. 100)

The teacher asks the learner to say the words in the list. He then is instructed to find the picture that corresponds to the word and draw a line connecting the two. He is to say the word as he connects the two by drawing a line.

- d. Complete the pictures and write a sentence using each picture. (p. 101)

The teacher explains the instructions so the learner understands that he is to draw the necessary lines to complete each picture. The student is asked to say the words and write a sentence using these words with the /s/ sound in the final position.

D. Production of the sound in sentences and reading

1. Make an S word that will rhyme with each of these words.
(p. 102)

The teacher asks the learner to write a word that begins with the /s/ sound in each of the blanks. The words are to rhyme. The learner is then asked to use each of the S words in a sentence. The learner is to practice reading the sentences aloud. The learner is being asked to form rhyming words that begin with the /s/ sound and to practice saying these words in sentences that he makes.

2. Make a sentence with the picture. (p. 103)

The teacher asks the student to make a sentence with each picture. Each picture represents a word that begins with the /s/ sound. The learner is being asked to use words that begin with the /s/ sound in sentences. He is being asked to practice saying the sentences in order to reinforce production of the /s/ sound.

3. Fill in each blank with a word that has the S sound at the beginning of the word. Practice reading the sentences. (p. 104)

The teacher explains to the learner that he is to use a word that begins with the /s/ sound and completes the sentence correctly. The learner is being asked to use words that begin with the /s/ sound in sentences. He is also being asked to use appropriate words that make the sentences complete and correct.

4. Fill in the blanks using the list of words that contain the S sound in the middle of the word. Practice reading the sentences. (p. 105)

The teacher asks the learner to use each of the words in the list in a sentence. He is also asked to read the sentences. The student is being asked to show that he understands the meaning of each word by using it appropriately in one of the sentences. He is also being asked to use words that contain the /s/ sound in the medial position in sentences, thus reinforcing production of the /s/ sound.

5. Underline all the ending S sounds. Practice reading the sentences. (p. 106)

The teacher explains to the student that he is to underline the words that contain the /s/ sound at the end of the word. He is also asked to read the sentences so that the teacher can listen to the learner's production of the /s/ sound used in the final position of words.

6. Fill in blanks and underline S words. Practice reading the sentences. (p. 107)

The teacher asks the student to choose the correct word from the choices given. He is asked to fill in the blanks with one of the words. The student is also asked to underline the /s/ sound found in any position of a word. The learner is being asked to show that he understands the meaning of the words and sentences by using the appropriate word in each blank in the sentence. He is also being asked to use and pronounce the words that contain the /s/ sound in all three positions of words.

7. Phrases--Practice these phrases out loud every day. Tongue twisters--Start reading these out loud slowly, then work up speed. (p. 108)

The teacher explains to the student that he is to practice saying the phrases which use the /s/ sound in various words. He is also asked to read the tongue twisters that use the /s/ sound in various positions in words. The student is being asked to pronounce the /s/ sound in phrases and sentences. He is being asked to "play" with the phrases and sentences that contain the /s/ sound in order to reinforce the production of the /s/ sound in reading and sentences.

E. Production of the sound in poems and stories

1. S1 Poem--Underline the S sound and practice saying the poems. (p. 109)

The teacher asks the learner to underline the /s/ sound in each poem. He is then asked to read and explain the meaning of the poem. The student is being asked to practice reading poems that use the /s/ sound in the initial position of words. The learner is also being asked to show that he understands the meaning of the poem by explaining it to the teacher.

2. S2 Poem--Underline the S sound and practice saying the poems. (p. 110)

The teacher asks the student to underline the /s/ sound in each poem. He is then asked to read and explain the meaning of the poem. The student is being asked to practice reading poems that use the /s/ sound in the medial position of words. The student is being asked to show that he understands the meaning of the poem by explaining it to the teacher.

3. S3 Poem--Underline the S sound and practice saying the poems. (p. 111)

The teacher asks the learner to underline the /s/ sound in each poem. He is then asked to read and explain the meaning of the poem. The student is being asked to practice reading poems that use the /s/ sound in the final position of words. The learner is also being asked to show that he understands the meaning of the poem by explaining it to the teacher.

4. The Unhappy Pencil--Underline the words that contain your sound. (p. 112)

The teacher explains to the learner that he is to underline the words that have the /s/ sound in them. He is then to read and explain the meaning of the poem. The learner is being asked to practice reading a poem that uses the /s/ sound in all three positions in words. The learner is being asked to show that he understands the meaning of the poem by explaining it to the teacher.

5. Make your own story. Fill in the empty spaces with words that have your sound. See if you can make a good story. Practice so that you can read it in class. It may help if you read the story first, then start to fill in the blanks. (p. 113)

The teacher explains to the learner that he is to write in the empty spaces words that contain the /s/ sound. He is asked to use /s/ words that will complete each sentence in a way that the story will make sense to the listener. The learner is being asked to think of words that use the /s/ sound in any of the positions in a word. He is also being asked to show that he understands the story by using appropriate words that give the story meaning.

6. Have you seen the sunset? Write a story using 10 of the S words. (p. 114)

The teacher asks the student to repeat words that contain the /s/ sound. He is then asked to use the /s/ words in a story that he writes himself. The student is being asked to pronounce words that contain the /s/ sound. He is also being asked to show that he understands the meaning of these particular words by using them appropriately in a story that he develops.

7. Try to find as many things as you can that have your sound. Say the name of each item. Think of a sentence for each item, or tell a story about all the pictures. (p. 115)

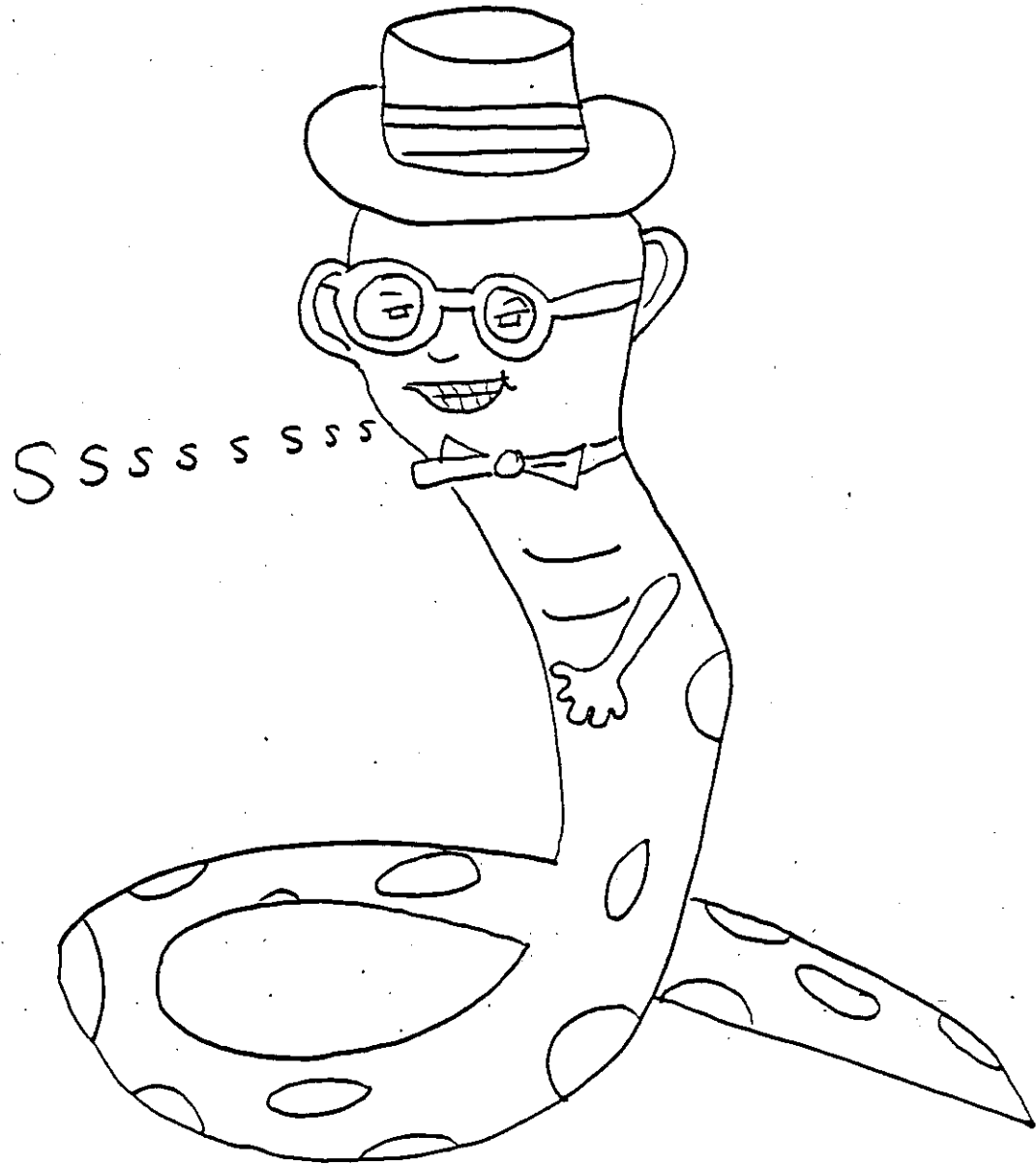
The teacher explains to the learner that he is to find things in the pictures that contain the /s/ sound. He is then to pronounce the words. He is asked to make up a

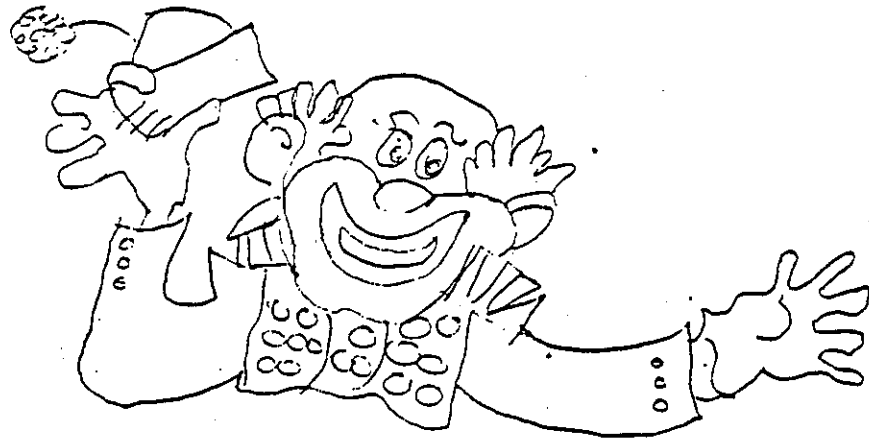
sentence for each word that contains the /s/ sound or to tell a story about all the pictures. He is to be reminded that he should try to pronounce the words clearly with a good /s/ sound. The student is being asked to identify and name items in the pictures that contain the /s/ sound. The learner is to show that he understands the meaning of the items and/or pictures by either making up sentences or telling a story that uses the words appropriately.

8. S Story. Fill in blanks with the S sound and practice reading the story. Answer the questions. (p. 116)

The teacher asks the learner to fill in the spaces with the /s/ letter. He is then to read the story and to try to pronounce the /s/ words effectively. He is also asked to answer the questions about the story. The learner is being asked to read and to understand the meaning of the story. The learner's pronunciation of the /s/ sound is important to note as well as his comprehension of the story.

Sammy the Snake





HOW TO MAKE THE SOUND OF "S"

WE ARE LEARNING THE SOUND OF "S" IN SPEECH CLASS. WE CALL IT SAMMY'S SOUND. IT IS A SMILING SOUND BECAUSE YOU CLOSE YOUR TEETH, HIDE YOUR TONGUE BEHIND YOUR TEETH AND SMILE. YOUR BREATH MAKES A HISSING SOUND AS IT COMES DOWN THE CENTER OF YOUR TONGUE AND THROUGH YOUR TEETH.

YOU HEAR SAMMY'S SOUND IN WORDS LIKE:

SUN

BASKET

BUS

"S" USUALLY MAKES SAMMY'S SOUND. SOMETIMES "C" MAKES SAMMY'S SOUND.

CELERY

BICYCLE

ICE

"X" (KS) CAN ALSO MAKE SAMMY'S SOUND.

FOXES

BOX

WHEN YOU PUT "S" AND "H" TOGETHER THE "S" DOES NOT MAKE SAMMY'S SOUND. "SH" MAKES THE BE QUIET SOUND.

Draw a circle around your sound.
Print your sound in the _____.

R P B
X X N
S r f
K d m

Print your sound _____.

When you hear your sound, print your sound on the bubbles!



Underline the words that begin with s

thank

rooster

thick

sick

sun

river

radio

thumb

seed

rodeo

thorn

seed

rail

third

sea

sing

thin

roof

rake

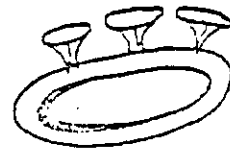
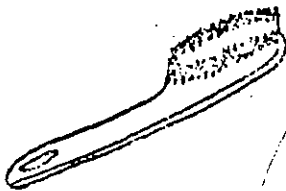
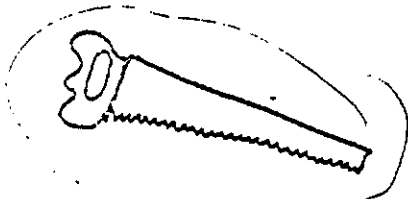
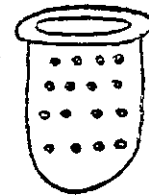
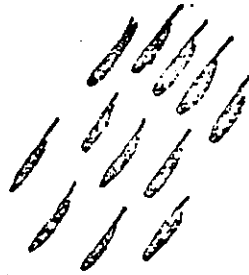
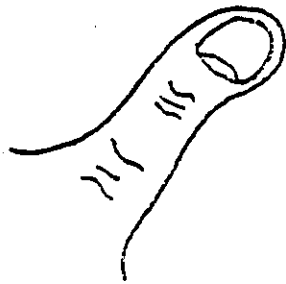
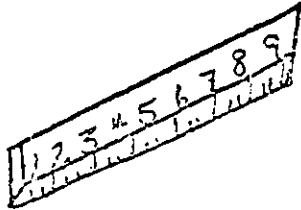
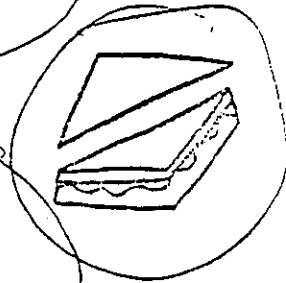
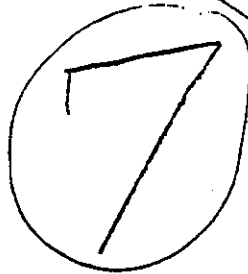
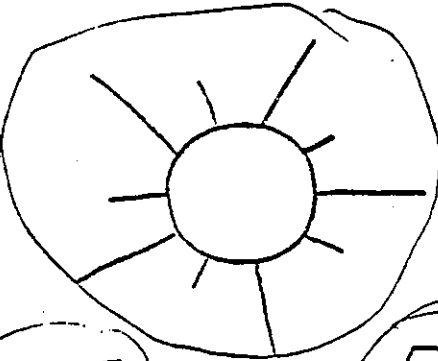
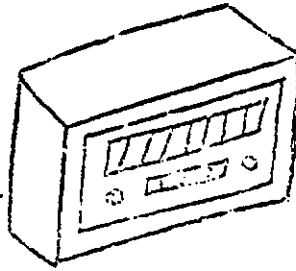
saw

seal

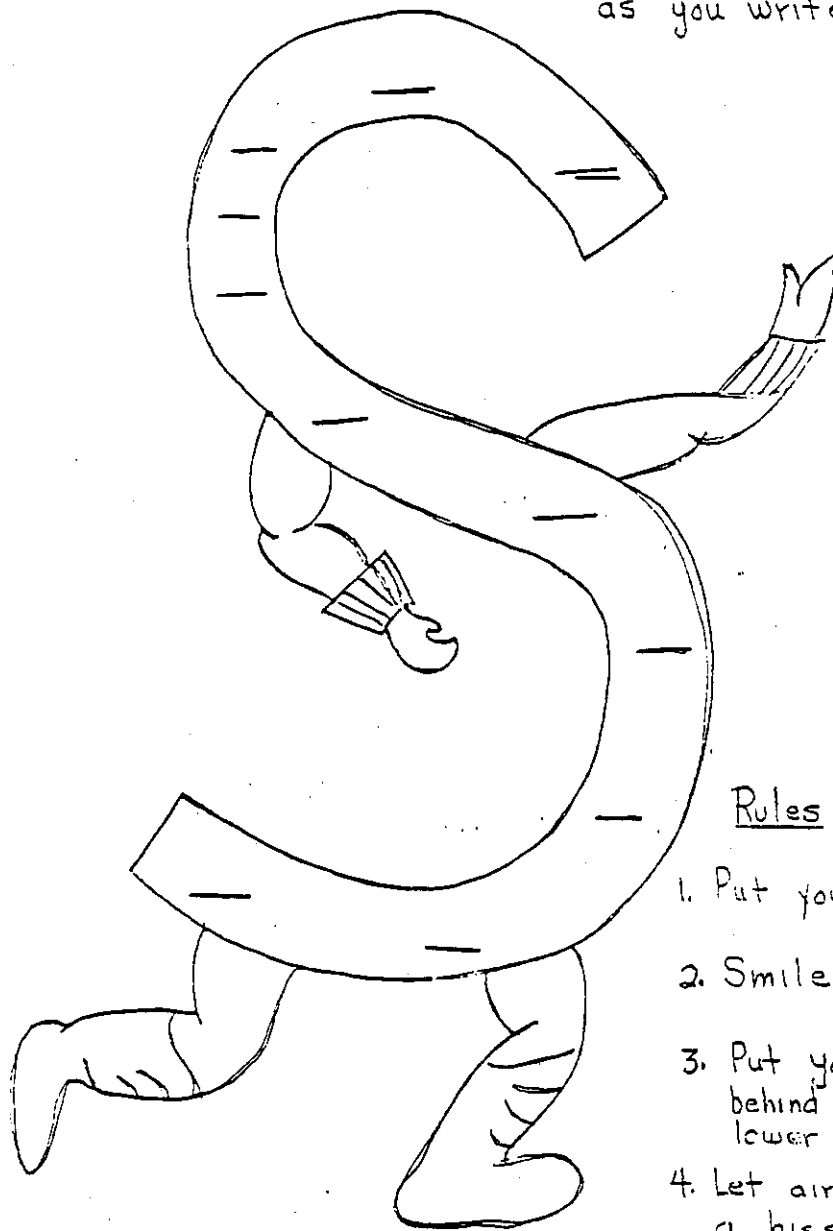
rope

Circle each picture that begins with your sound.

3



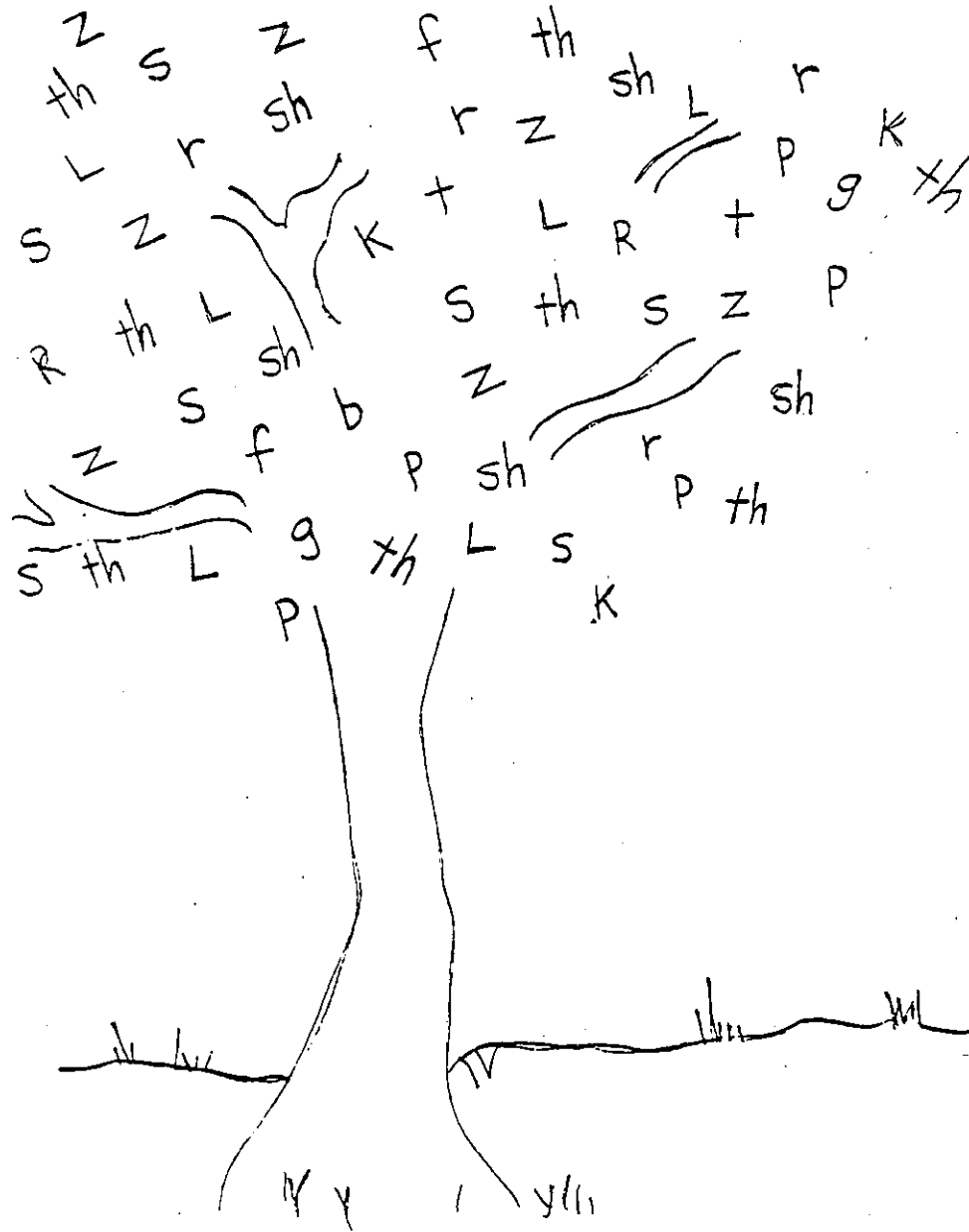
Fill in — with your special sound and say it
as you write it.



Rules for making S:

1. Put your teeth together.
2. Smile
3. Put your tongue, behind your upper or lower teeth.
4. Let air blow out as a hiss between your front teeth.

Find your sound on the tree. Circle all of your sounds. Practice your sound aloud.





How long can you hold your sound?

Print your sound in the boxes.

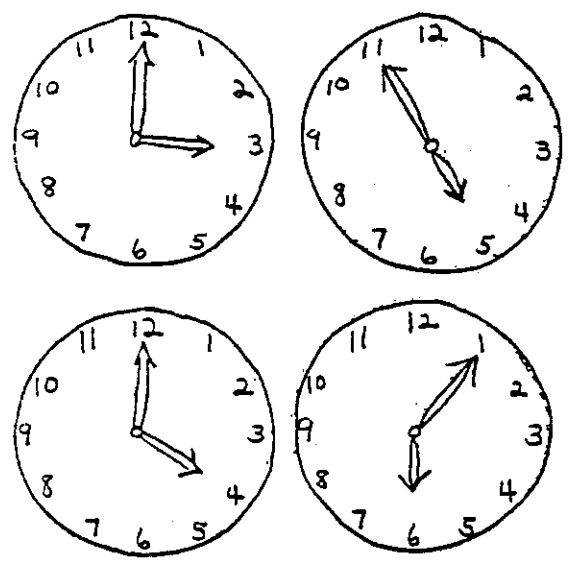
Practicing Your Sound by Itself

1. How long can you say your sound without taking a breath? Make sure you are making a good sound.
2. Sing a song. Use your sound instead of words. In class we will try to guess the name of your song.
3. Count numbers by saying your sound. Example: I see s-s-s bells. How many bells did I see?
4. Practice saying /s/ sound 1 minute each night while watching in a mirror.
5. Tell your parents how you should make your sound. What do your lips do? Your teeth? Your tongue? Then make your sound correctly.
6. Prepare to teach the class. The lesson should help teach the class to say the sound correctly by itself. You will be the teacher for part of the class period on _____.
7. List different things that might make your sound, example: a tire as the air comes out. Practice being the different things, using your good sound.
8. Practice saying your sound. Write your sound below each time you make it.
9. Ask someone to read the words listed below omitting the /s/ sound. You should add your sound. Use only the words that have your sound in their names.

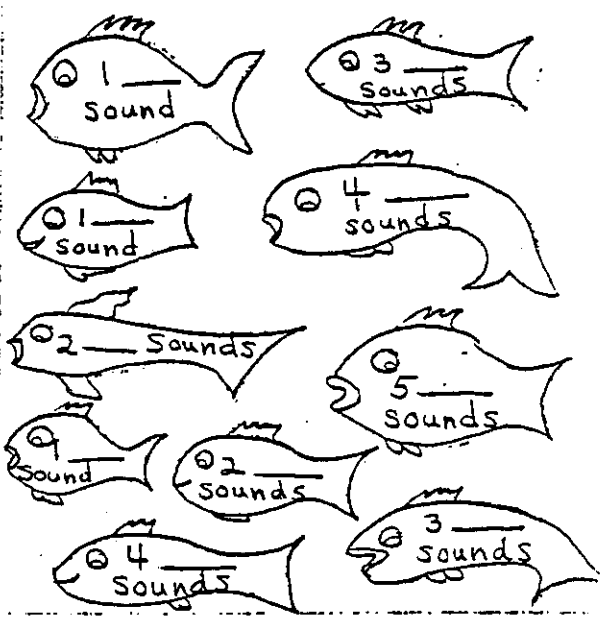
bus	tooth
car	ball
song	cats
star	run
both	class
10. Telling time. Tell the time by saying your sound. Example: For 2 o'clock... "It's s-s o'clock." Can you guess what time it is? If you answered two, you are correct.

Four activities to practice /s/ in isolation

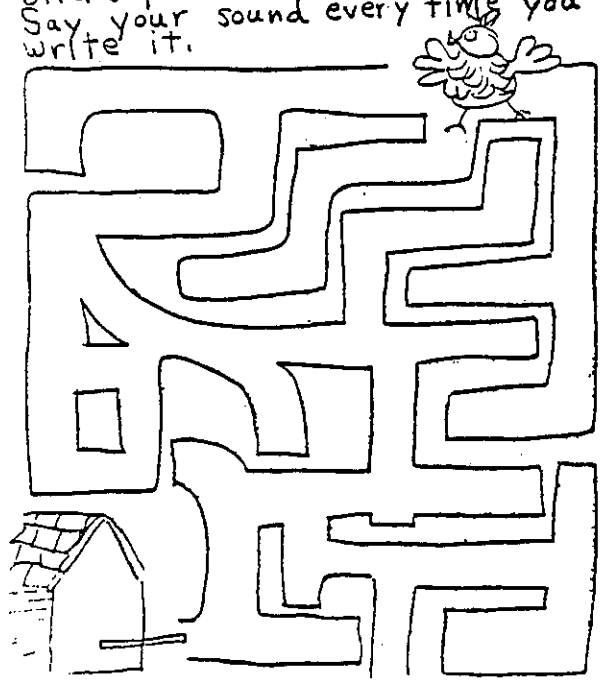
Can you tell what time it is on each of these clocks? Use your sound instead of numbers. (Example: "S-S o'clock" instead of "two o'clock.")



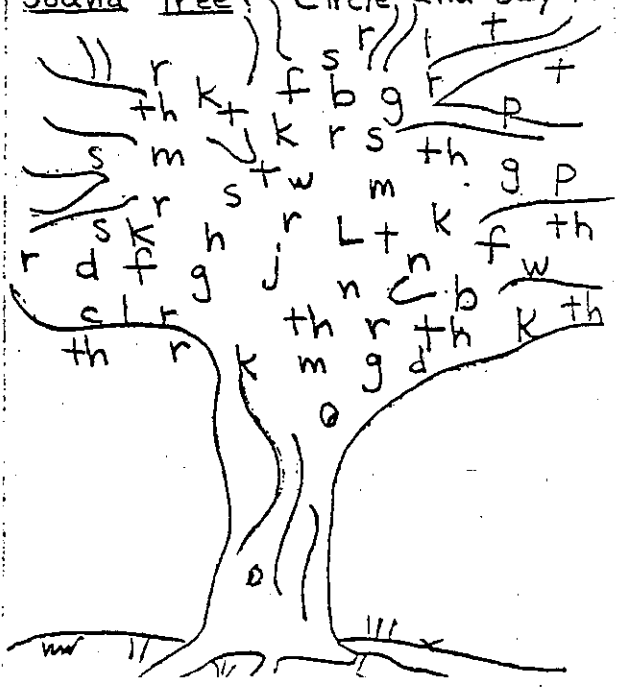
How many fish can you catch by saying your sound correctly?



Write your sound along the bird's path back to the birdhouse. Say your sound every time you write it.



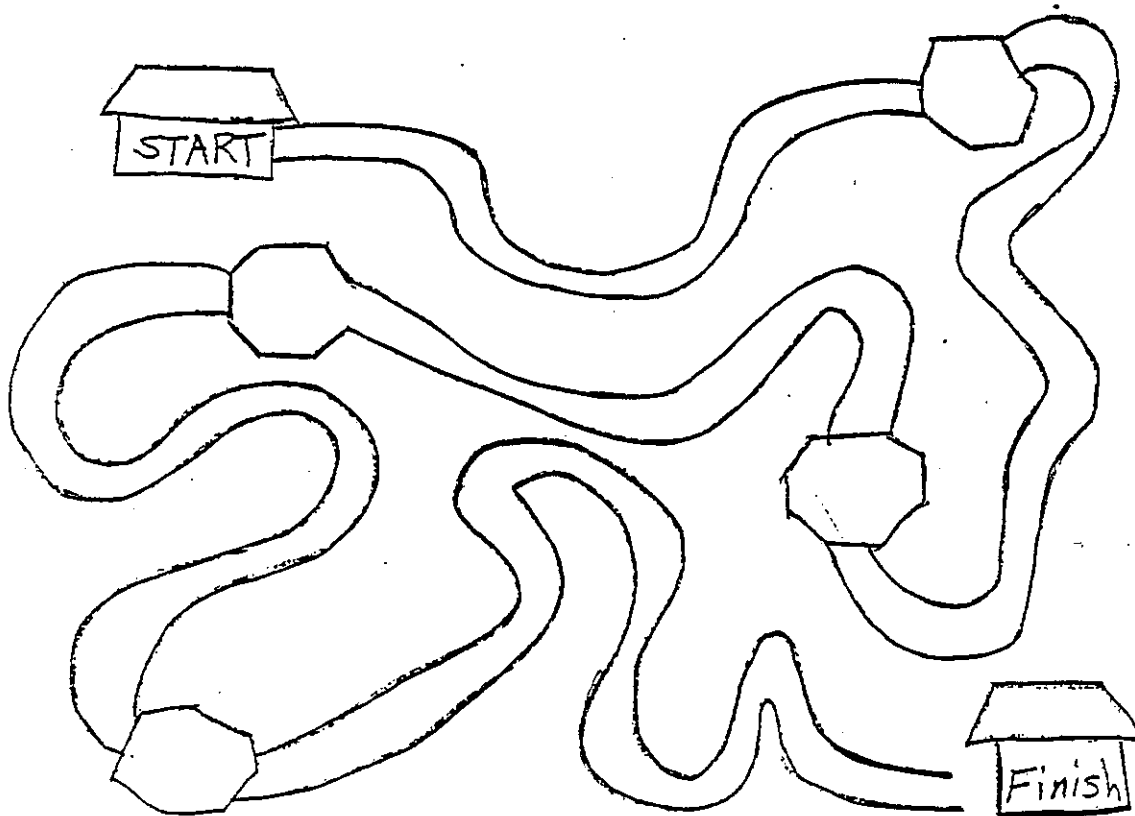
Is your sound on the Speech Sound Tree? Circle and say it



Ride the roller coaster. Say your sound when you go up and say the vowel when you go down.



As you follow the path with a pencil or crayon, say your sound. Stop for a rest at each station.



Speech Ladder

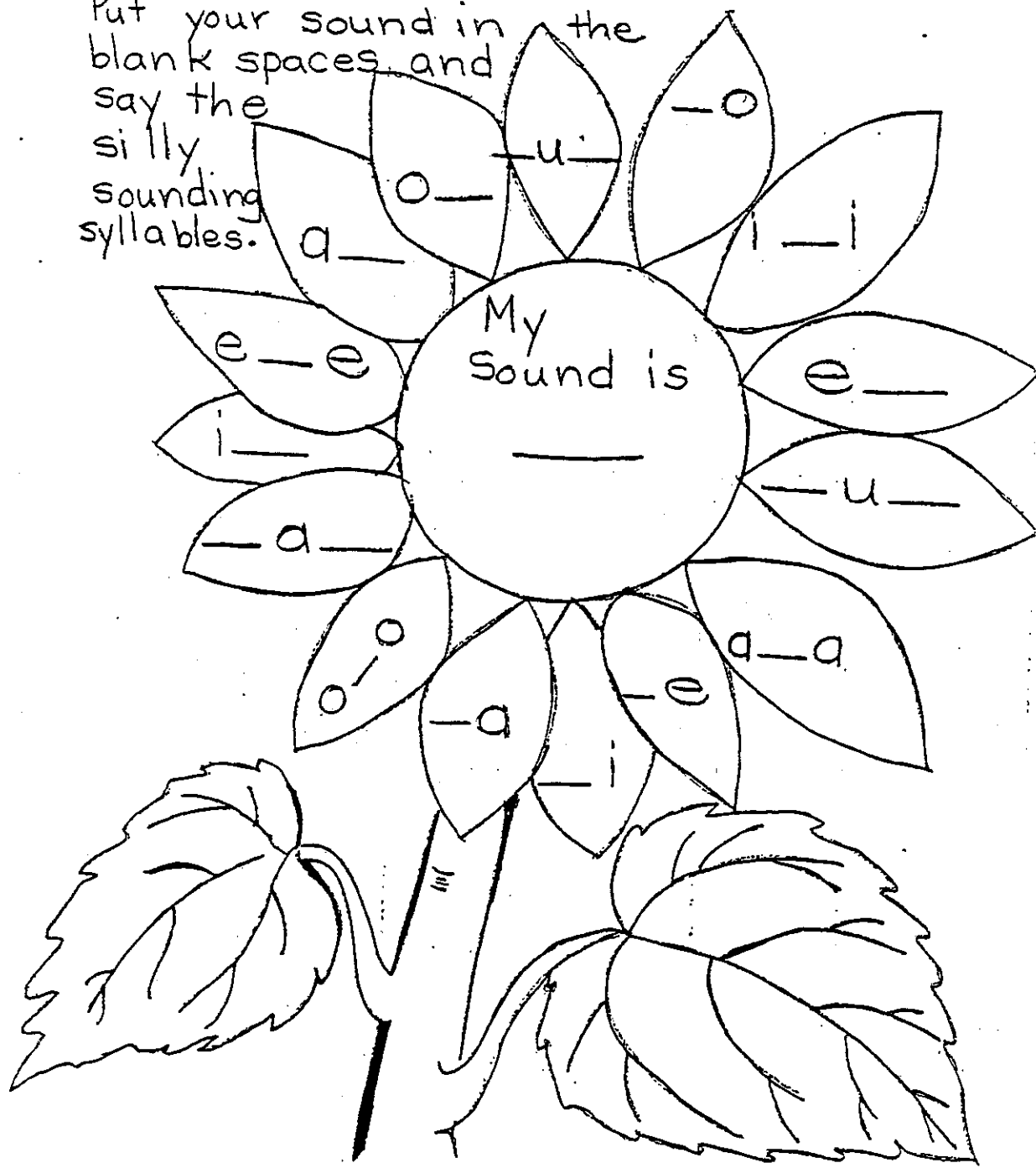


Put your special sound on each step of your ladder. Say your speech ladder 4 times every day.

S	u
S	o
S	i
S	e
S	a

u	S
o	S
i	S
e	S
a	S

Put your sound in the blank spaces and say the silly sounding syllables.



Parents: sign if you listen _____

S DRILL

SSSSSSSSSSSSSSSSSSSS-----SAW

SSSSSSSSSSSSSSSSSSSS-----SOAP

SSSSSSSSSSSSSSSSSSSS-----SACK

SSSSSSSSSSSSSSSSSSSS-----SAID

SSSSSSSSSSSSSSSSSSSS-----SOON

SSSSSSSSSSSSSSSSSSSS-----SAME

SSSSSSSSSSSSSSSSSSSS-----SINK

SSSSSSSSSSSSSSSSSSSS-----SAD

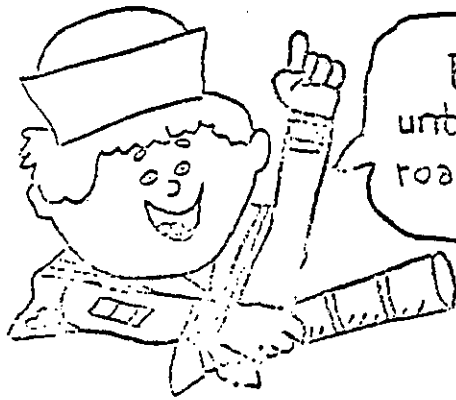
SSSSSSSSSSSSSSSSSSSS-----SAFE

SSSSSSSSSSSSSSSSSSSS-----SEND

SSSSSSSSSSSSSSSSSSSS-----SAND

SSSSSSSSSSSSSSSSSSSS-----SAVE

SSSSSSSSSSSSSSSSSSSS-----SOUP



Begin your s sound and hold it until you reach the other end of the road. Then say the rest of the word.

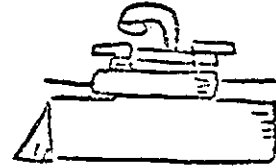
S _____ aw



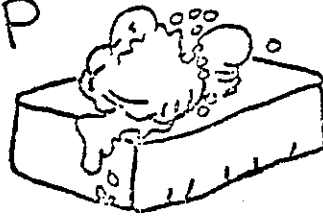
S _____ eal



S _____ ink



S _____ oap



S _____ oup



Say the pictures.

MARK EACH PICTURE THAT BEGINS WITH THE SOUND OF "S" with a circle



"S"

Word Jumble

nsu

onos

awms

tastr

gsin

hsoloc

nosw

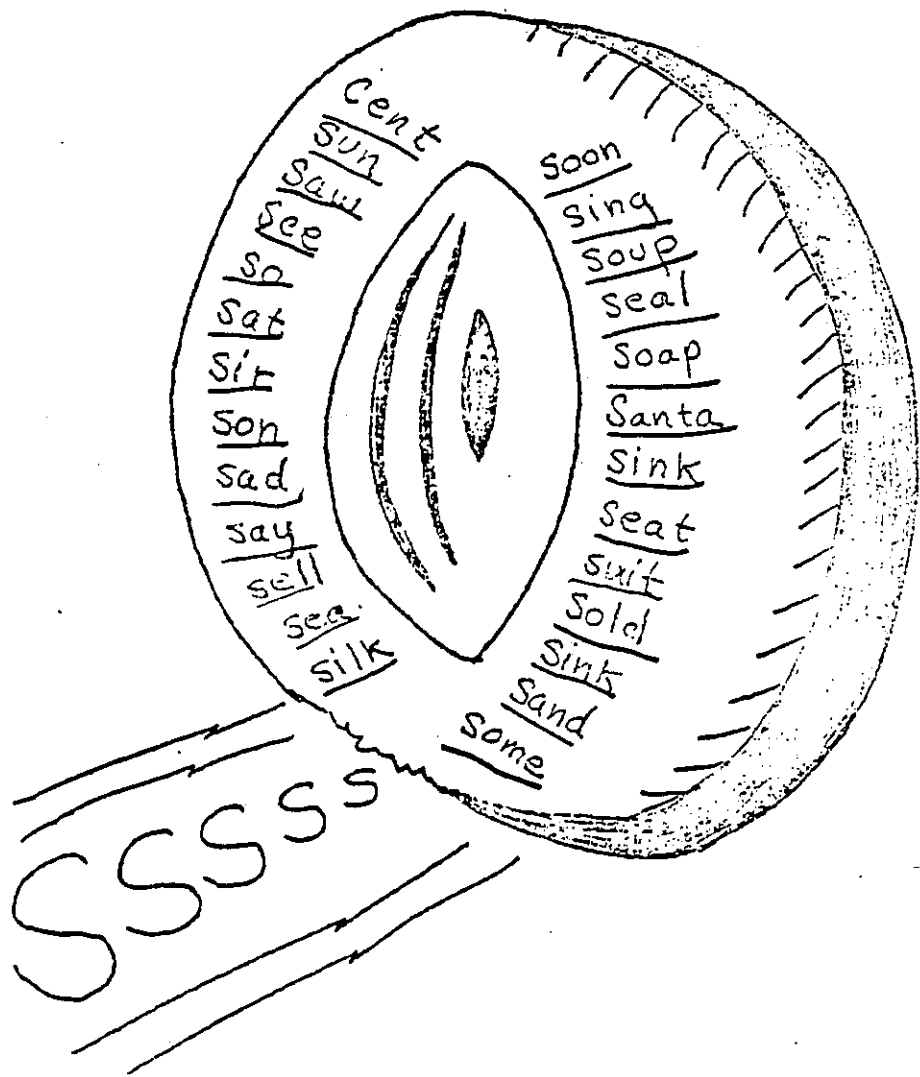
upos

twis

dasn

Make an "S" word with each of the Jumble Words. They all begin with S.

Help Patch the Tire By Saying Each Word Correctly.



Rhyme these words. Start them with the sound S. Read the words aloud.

cat - sat

mad - sad

run - sun

bang - sang

and - sound

let - set

beat - seat

bit - sit

pea - sea

ring - sing

pay - say

funny - sunny

nail - sail

pink - sink

pack - sack

fix - six

kite - site

much - such

tent - sent

pick - sick

When you write an S on each blank line, a word will be formed: Practice the completed words out loud three times each.

LA__IE

DRE__ER

BA_EBALL

MI__ING

PA__ING

ERA_ER

LE__ON

BE_IDE

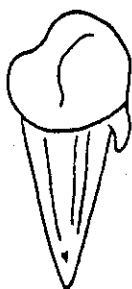
_EA_ICK

ME__Y

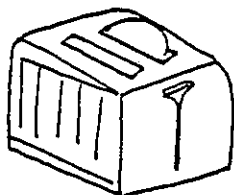
Make up sentences using these words.

Underline the s sound in each word and say the words.

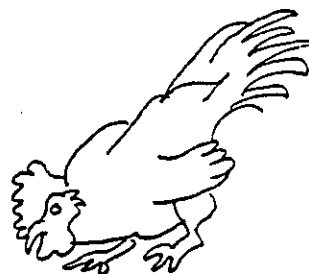
S



ice
cream



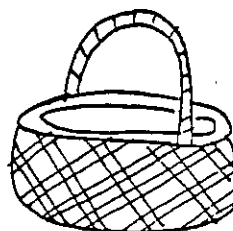
toaster



rooster



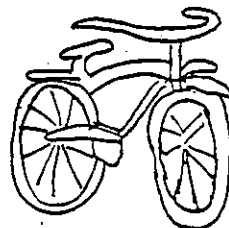
saucer



basket



Christmas tree



bicycle

S

Make up a story or paragraph
using these words :

lasso

posse

Lassie

guess

possible

yes

receive

hissing

missing

loosen

window sill

Lucy

lost

S at the end of words.

Yes _____ SSSSSS

Bus _____ SSSSSS

Pass _____ SSSSSS

Ice _____ SSSSSS

Grass _____ SSSSSS

Mice _____ SSSSSS

Dress _____ SSSSSS

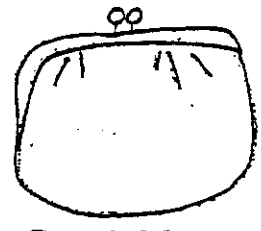
Miss _____ SSSSSS

House _____ SSSSSS

Underline the s at the end of each word
and say the words.

S at the end

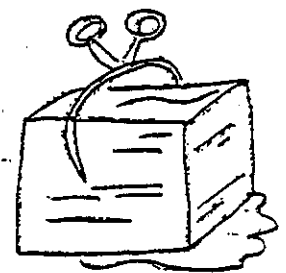
(Spelled s, x
ce or se)



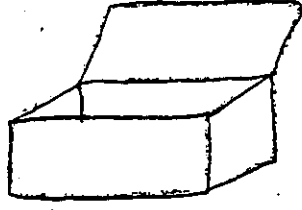
purse



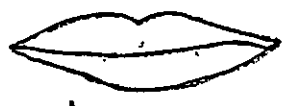
house



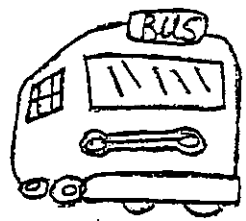
ice



box



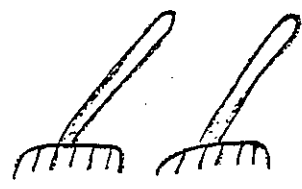
lips



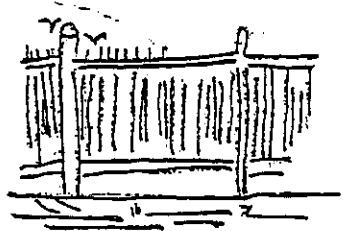
bus



dress



rakes



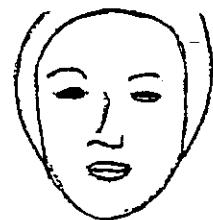
fence



six

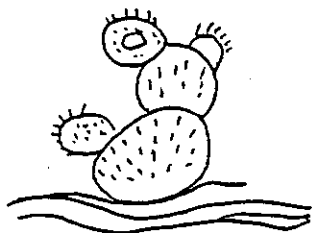


horse

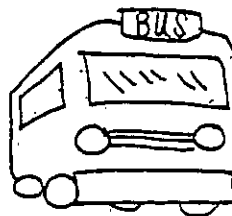


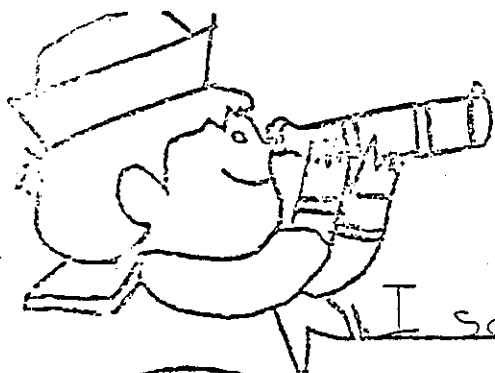
face

Look at the pictures. Say the words aloud. Draw a line from the word to the picture. As you draw, say the word slowly and correctly.



BUS
CACTUS
GOOSE
DRESS
GREASE
HOUSE
PAPOOSE
MOUSE





Complete the pictures and write a sentence using each picture

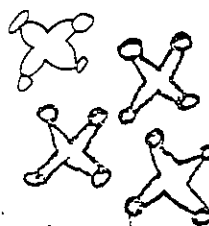
I saw a face



face



mess



jacks

3. I played with the jacks

2. I saw a face

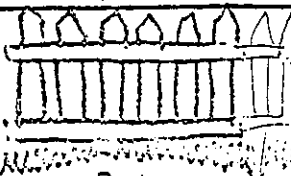


boots



gas

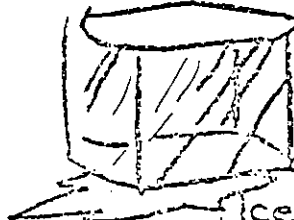
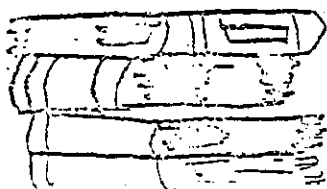
5. I saw a car



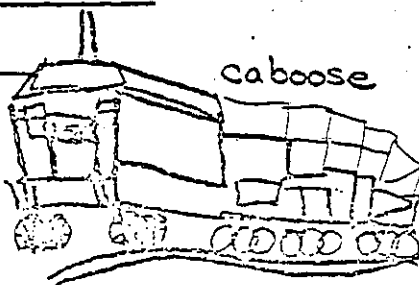
fence

6. I saw a fence

7. books



ice



caboose

8. I saw a caboose

9. I saw a stack of books

-s-

Make an "s" word that
will rhyme with each
of these words.

cat - _____

mad - _____

run - _____

rang - _____

and - _____

let - _____

beat - _____

bit - _____

pea - _____


ring - _____

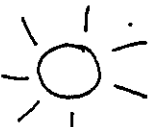
pay - _____


funny - _____


Use each of the "s" words
in a sentence. Read your
sentences aloud.


Make a sentence with the picture.


(seven) 1. 


(sun) 2. 


(seal) 3. 

(seat) 4. 


(sign) 5. 

(sack) 6. 

(sad) 7. 

(soda) 8. 

(saw) 9. 

(sock) 10. 

Did you use your s sound?

⑤ Fill in each blank with a word that has the s sound at the beginning of the word. Practice reading the sentences.

1. The number after six is _____
2. Another name for penny is _____
3. The grocer put the potatoes in a _____
4. To learn our lessons well we need to _____
5. _____ helps to get dirty hands clean.
6. Mother stirred the soup with a _____
7. Cotton is not hard but is _____
8. The day after Friday isth _____
9. It is fun to play in the _____ at the beach.
11. The season that follows spring is _____.
12. She cut the paper with her _____.
13. The month after August is _____.
15. Sometimes we have tomato _____ for lunch.
16. If I tear my pants mother will _____ them.
17. Dishes are washed at the _____.
18. In music class we sing _____.
19. When we play we sometimes go up and down on a _____.
20. _____ are planted in a garden.

_ S _

Fill in the blanks using the list of words that contain the s sound in the middle of the word.

eraser	Sausage	fancy
passing	bossy	racer
faces	Saucer	bicycle
lesson	missing	dressing

Practice reading the sentences.

1. Can you find the _____ S in this sentence?
2. Sally's party dress is _____.
3. Sam rode his two wheeled _____.
4. Their masks were funny _____.
5. One who likes to tell people what to do all the time may be _____.
6. Please put the salad _____ on the table.
7. Sometimes we have _____ and eggs for breakfast. set 2 words
8. There! You have finished your speech _____!

-5-

Underline all the ending s sounds.
Practice reading the sentences.

1. Don't miss your bus.
2. The smart scientist became famous.
3. Throw Aunt Bess a kiss.
4. Sammy didn't make a fuss.
5. The police found the robber at his house.
6. The circus train had a shiney red caboose.
7. The little mouse had a squeaky voice.
8. Dad's boss likes orange juice.
9. Susie asked for a piece of pie.
10. Chase the mice out of the house.
11. Oh boy, the spaghetti sauce is good!

Fill in blanks and underline 5 words. Practice reading the sentences

1. Christmas is in the month of December.
September August December
2. The policeman helped us across the street.
saucer dancing policeman
3. At recess time, I played on the seesaw.
recess grocery medicine
4. May I please sharpen my pencil?
fancy electricity pencil
5. My sister gave me some money to buy salt
at the grocery store.
molasses grocery accident
6. Sally needs new lights on her bicycle.
passenger moccasin bicycle
7. The principal of our school likes to ride
horseback. principal fancy parcel
8. Please fasten the oxen outside.
useful outside receive
9. The principal gave us an extra day for
Thanksgiving vacation.
mossy Thanksgiving gasoline
10. The moccasin was found by the messenger.
moccasin explain exclaimed
11. The castle stood by the mossy banks of
the sea. whistle castle listen

S DRILL PAGE

PHRASES PRACTICE THESE PHRASES OUTLOUD EVERYDAY.

LET'S SEE.	PAT'S SLEEPY.
LET'S SWIM.	IT FEELS SNUG.
LET'S SKATE.	IT TASTED SWEET.
LET'S SING.	HE WALKS SLOWLY.
LET'S STOP.	IT LOOKS SWEET.
IT'S SUNDAY.	HE LEAPS STRAIGHT.
IT'S SATURDAY.	IT TASTES SOUR.
IT'S SNOWING.	THE BOATS SAILED.
IT'S STORMING.	IT'S BETH'S SLED.

TONGUE TWISTERS--START READING THESE OUTLOUD SLOWLY, THEN WORK UP SPEED.

HOW MANY SNIFFS OF SIFTED SNUFF WOULD A SNUFF SIFTER SNIFF, IF SNUFF SIFTERS SNIFFED SNUFF?

SILAS SLAWSON SLEW SIX SLEEK SNAKES SLIDING IN THE SLIMY SWAMP.

A BOX OF BISCUITS, A BOX OF MIXED BISCUITS AND A BISCUIT MIXER.

TWENTY SICK SHEEP AND SIX SHEEP ARE HOW MANY SHEEP?

Underline the S Poems sound and practice saying the poems.

Soup and Soap

Soup and Soap
 Sound much the same,
 And yet I hope
 You don't eat soap!

Sorry Sadie

Sorry Sadie sips her tea.
 Feeling lonely and at sea.
 Sorry Sadie's getting sour
 Sipping sadly hour by hour.

Question

Soo, soo, sum,
 Sally sucks her thumb.

Sum, sum, soo,
 What are we to do?

Seven Sick Salmon

There were seven sick salmon
 Sinking in the sea,
 The seven sick salmon
 Got well on sea-weed tea.



Underline the S sound and practice saying the poems.

Sissy

A sissy wears
A lacy shirt
And never dares
To touch the dirt.

Gossip

Gossip, gossip, gossip
Old news and new news
And some not so true news
Gossip, gossip, gossip

Busses

Busses moving in the rain,
Motors missing,
Tires hissing,
Busses moving in the rain.


Fancy Nancy

Fancy Nancy went to town
In a fancy silken gown,
Nancy also wore a frown,
Go back, old Fancy Nancy.

Races

I go to air races
To see all the aces
Fly jets in the air so high.

The faster their paces
The whiter their traces
Against the blue blue sky.

Underline the s ^{S³} sound and practice saying the poems. 

Boss

Boss the cat
And boss the pup,
But don't boss me
And keep it up!

Gus

Gus likes us
And we like Gus
We never make a fuss
With Gus.

Recess

I would like to be in classes less
And have a long recess.
The hours of work I would never miss
Until I got my grades on this!

Maurice

There was a young man named Maurice
Who was wanted by all the police.
When they got his address
From his old girl friend Bess
He was caught and in quite a mess!

The Unhappy Pencil



"Ouch," said the pencil (as mad as he can be).

"Some naughty child is chewing on me."

"You all," said the pencil (he came from the South),

"Never should put me inside your mouth."

"I often am dirty. I fall on the floor."

"I'm covered with germs and then what's more —"

"I'm not for eating; I'm filled with lead,"

"From my green wooden coat to my black pointed head."

"Your teeth are for chewing (that's easy to see)"

"But use them at meal time and not on poor me!"

Underline the words that contain your sound.

Make Your Own Story

Fill in the empty spaces with words that have your sound. See if you can make a good story. Practice so that you can read it in class. It may help if you read the story first, then start to fill in the blanks.

I saw a _____ sitting on a _____
 with a _____ in his hand. The _____
 looked so sad. I went up to him and
 asked him if he would like to have a _____.
 But the _____ said, "No, I don't like
 _____, But I would like a _____
 and a _____."

That was an awful lot to ask for, but
 I said I would try to get them. I looked
 and I looked. Finally I found the _____
 in the _____. And I found the _____
 in the _____. I took them back to the
 _____ and he was so happy that he
 _____.

The End.

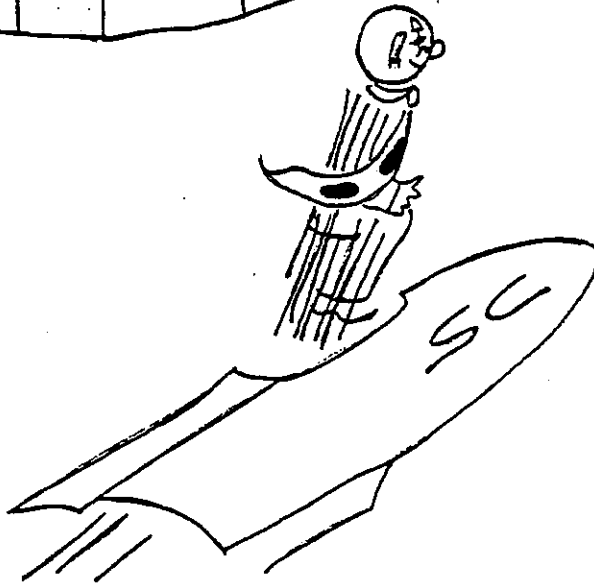
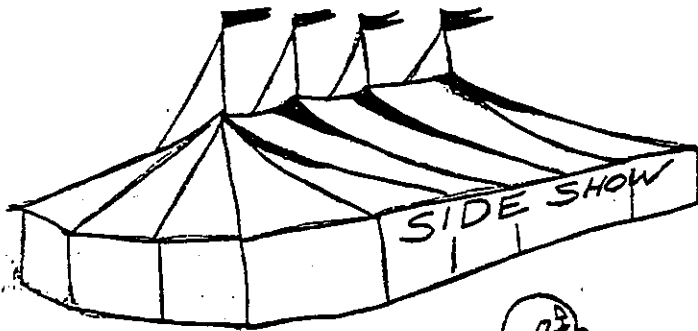
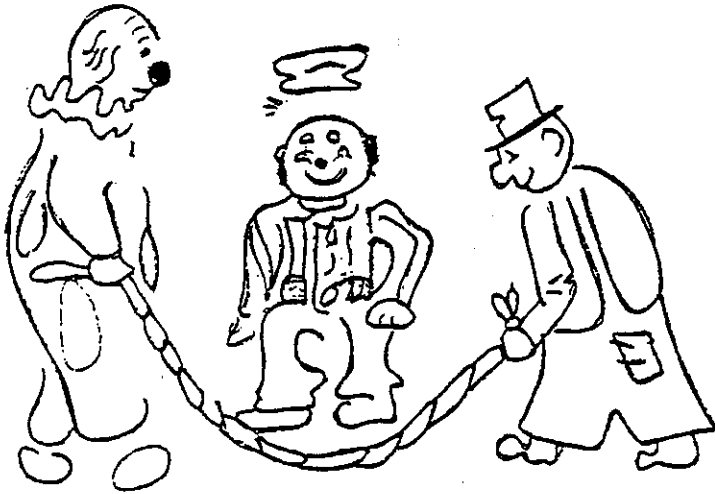
Have you ever seen the sunset?

REPEAT THE FOLLOWING THREE TIMES EACH:

1. Saturday and Sunday
2. Sunny sea-side
3. Seventy-seven
4. See-sawing at sunset

Write a story using 10 of the "s" words.

Try to find as many things as you can that have your sound. Say the name of each item. Think of a sentence for each item, or tell a story about all the pictures.



S Story_ Fill in blanks with the s sound and practice reading the story.

One early Saturday morning Susan went to the Seashore. The Sun was very bright as she sat Suning herself on the white Sand, So she decided to go for a Swim in the ocean. The water tasted very Salty when she had to dive under a wave.

Later Susan took a walk along the Seashore. She Saw many things. She Saw two girls building Sand castles by the Sea, Some boys doing headstands in the Sand, Some people Swimming, and even Someone playing hopscotch on a Sand dune. When Susan got home, she told her Sister the many things she had Seen that day.

Answer these questions -

1. Where did Susan go? Seashore
2. How did the water taste? Salty
3. What did she see? People playing
4. Who did she tell? hopscotch and boys doing headstands.
her sister

Conclusion

Preparation for Pronunciation Work: A Guide for ESL Teachers is a project which I began two years ago. My aim was to focus on looking at a way of working with pronunciation. I have tried to accomplish this task by looking at three different aspects of pronunciation:

- a) as a part of communication from a physiological viewpoint
- b) as a way of working with pronunciation--a resource guide
- c) by focusing on a particular sound used as an example in order to provide a framework to show how other sounds can be taught.

During the two years I have been working on this project, I have also had the opportunity to teach EFL and ESP to individuals and groups in both Sweden and England. In addition, I have been helping a British writer who is working on a TOEFL practice book. All of these experiences in their own way have given me insights into working in different areas of EFL. I realize more and more the vast territory that working with this profession covers. Realizing this, I am aware of the very important aspect that pronunciation demands as a part of the total profession. I think my work as a teacher in Sweden and England has emphasized that point to me.

I would like to cite an example from my recent work with a particular student to illustrate the importance of pronunciation work. My student was from an Arab country and was enrolled for an individual ESP course in the field of civil engineering. After our initial meeting and a language and job analysis session, it was apparent that the learner's listening and reading skills were at advanced levels, but his written

English revealed some weaknesses. However, my student's main difficulty was pronunciation. Linguistically, he was the most advanced speaker in the school, but his severe pronunciation difficulties made his conversation difficult to understand. The course was designed to meet the student's needs with one of the main emphases on pronunciation work. I was pleased to be able to work with this very motivated learner who realized his need to work with pronunciation in conjunction with writing skills focusing on civil engineering purposes. I thought I had a perfect student to work with--an ESP student who needed pronunciation work.

My work with this student helped me come to a realization about my project. When I started out two years ago, I was thinking entirely from a speech therapist point of view--looking at pronunciation work as "therapy" for deviated speech sounds. However, as my project has developed and in combination with my EFL and ESP experiences, I realize that I am seeing work with pronunciation as one aspect of the total communication process. It is a very exciting feeling to gain confidence from one's past work with pronunciation as a speech therapist and at the same time probe into a new awareness about pronunciation work that has been brought about by my work in EFL and ESP.

Notes

- ¹B. Malmberg, Phonetics (New York: Dover Publications, Inc., 1963), p. 109.
- ²W. M. Rivers and M. S. Temperley, A Practical Guide to the Teaching of English as a Second or Foreign Language (New York: Oxford University Press, 1978), p. 4.
- ³E. M. Nemoj and S. F. Davis, The Correction of Defective Consonant Sounds (Boston, Mass.: Expression Co., 1954), p. 17.
- ⁴P. P. Phillips, Speech and Hearing Problems in the Classroom (Lincoln, Neb.: Cliffs, Inc., 1975), p. 32.
- ⁵Nemoj and Davis, p. 18.
- ⁶Nemoj and Davis, p. 20.
- ⁷Phillips, p. 35.
- ⁸Phillips, p. 38.
- ⁹Nemoj and Davis, p. 32.
- ¹⁰Nemoj and Davis, p. 34.
- ¹¹H. J. Fletcher and P. N. Cagen, Speech Aids for Elementary Grades - International Phonetic Alphabet (Darien, Conn.: TPC, 1965), pp. 3-4.
- ¹²R. Lado and C. Fries, English Pronunciation (Ann Arbor, Mich.: The University of Michigan Press, 1978), p. 5.
- ¹³C. Van Riper, Speech Correction (Englewood Cliffs, N.J.: Prentice Hall, Inc., 1972), p. 212.
- ¹⁴Van Riper, p. 217.

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- Fletcher, H. J. and P. N. Cagen. Speech Aids for Elementary Grades - International Phonetic Alphabet. Darien, Conn.: TPC, 1965.
- Lado, R. and C. Fries. English Pronunciation. Ann Arbor, Mich.: The University of Michigan Press, 1978.
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- Phillips, P. P. Speech and Hearing Problems in the Classroom. Lincoln, Neb.: Cliffs, Inc., 1975.
- Rivers, W. M. and M. S. Temperley. A Practical Guide to the Teaching of English as a Second or Foreign Language. New York: Oxford University Press, 1978.
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